

The Inland Printer

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THE INCENSE OF CHICKEN.

BY OPIE READ.



STROKE of misfortune made me one of the owners of the paper. I had set type in the office, and for my accumulated string I accepted stock. The sheet was known (limited) as the *Evening Mail*, and was published in Nashville, Tennessee. The Centennial at Philadelphia was striving to pour balm on the slow-healing war wounds of the country. But Nast's tiger still crouched in the political jungle, and the bloody shirt had been washed through but one water. It was at such a time that our paper preached sermons of brotherly love, written by an old gentleman whom we paid, or agreed to pay, \$5 a week. In terms of tenderness he referred to our hated contemporary, a pirate whose insulting steam was always up, and who was constantly driving its iron ram into our vulnerable parts. One day the brotherly sheriff came in and showed his strong attachment for us. We closed our volume with an editorial entitled "The Whole Duty of Man." In the town there were more printers than work. Circumstances, the most peremptory of physicians, advised a change of scene. Bob Dutton, who had received similar advice, went with me. We tramped. I was young and inclined to tell truth. I do not know whether Bob lied because he had no conscience or whether he desperately choked the truth to kill his conscience, feeling that he was hampered by it. In the army he had been punished for stealing a barrel of whisky from an officer who had stolen it. There is no greater crime than to steal from a thief. Peace settled upon the country and disgrace fell upon Bob at about the same time. I was warned not to take him as a traveling companion, but in the warning there was a hint at adventure, and this, of course, sweetened his disreputable company. We wandered off down into the cypress country of West Tennessee, dodging high water on our way to Memphis. We were constantly cut off from our supplies. "I may

not amount to much in a general way," Bob would declare, "but I've got an appetite sharp enough to shave with."

Late one afternoon we came to a cabin set on a sandy knoll, in the thick shade of scrub oaks. A red-whiskered man stood in the door. We asked for something to eat. He appeared pleased to see us.

"Come in," he said. "Sit down there. Where are you from and what is your line of employment when you so far forget yourselves as to work?"

This rascally insinuation pleased Bob. "We are printers," said he.

"That so? Do you mean that you make newspapers?"

"Well, we do the only work of any importance. We set the type, and the other features do not amount to anything."

"So you set the type." And then, calling to a woman, he commanded: "Jane, kill two of those young dominecker chickens for these gentlemen, and fry them brown."

Bob's eyes snapped, and I felt an emotional surge of water in my mouth. For days we had fed upon the tasteless berry of the swamp, and the leathery "hand-out" passed from the kitchen window. We had dreamed even of fat bacon. Our cowed souls had not dared to muse upon fried chicken. Bob strove to say something, but emotion overcame him. We heard the chickens flutter—heard the axe fall upon their necks.

"So you set type," said the host, stroking his beard. "Is there much money in such work?"

"Fortunes," Bob answered, with a stir of his lying impulse. "But the trouble is that work is hard to get. It is a sort of luxury."

"Do they pay you by the newspaper you set up or by the week?"

"By the piece," Bob answered.

"I don't exactly understand," said the host, pondering. "How by the piece?"

"Why, by the em. We get so much a thousand ems."

"But suppose you set up something that hasn't many m's in it? Then you don't get much pay. It don't strike me that this is a very good arrangement."

Bob laughed pityingly. "Why, it is measured by the space that so many ems would occupy."

"Oh, I understand now. And the faster a man is the more money he gets; it doesn't make any difference whether he picks up real m's or not."

"Yes, sir; that's the idea."

The redolence of frying chicken floated through the door, an incense burnt upon the memory-altar of youth.

"Well," said the host, "about how many ems can you set in a day?"

No incense could have kept Bob from lying at this moment. "Let me see," he said, seeming to search his memory, "I reckon I can set about twenty-five thousand."

"That so?"

"That's a fact. Ain't it?" he asked, turning to me. It's singular, but a man rarely has the nerve to refuse testimony to a lie. We were called upon for



Photo by J. H. Tarbell, Asheville, N. C.

IN DEER PARK, WESTERN MARYLAND.

proof. "Ain't that so, Bill?" It is so easy to say yes; it saves dissension. I said "yes."

"And about how much a thousand do you get?" the host asked.

"Seventy-five cents or a dollar. Ain't that so?"

I said "yes."

"Well, you ought to make money at that," he said, and looking at him I saw something that froze my blood. He had taken a printer's make-up rule from his pocket, this red-headed man of the wilderness — had taken out a make-up rule and was cleaning his finger nails with it. Bob saw this dreadful sight. He caught his breath. He said nothing. He snatched his hat and was gone. I couldn't stay — I had stood godfather to his lie. The chicken incense followed us mockingly down into the woods and there left us. We heard a rooster crow. We heard the laugh of the red-bearded man.

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. IX.—BY F. HORACE TEALL.

ALL the dictionaries define "either" as referring to two objects only, though the Century notes a wider application, as follows: "Properly, 'either' refers indefinitely to one or the other of two (and often in actual use, though less accurately, to some one of any number); 'each,' definitely to every one of two or any larger number considered individually: a distinctness of signification which ought to be maintained, since interchange of the words (less practiced by careful writers now than formerly) offers no advantage, but may create ambiguity." Fitzedward Hall says that "either" as a pronoun for any one (*i. e.*, one of more than two) is not English, but as a conjunction it may be freely extended to any number. He says nothing of the adjective use, which is properly restricted like the pronoun. It is true now, as it was when Latham wrote it, that "few writers hesitate to use 'either' in what is called a triple alternative; such as, We must either stay where we are, proceed, or recede." Some writers have not noted the different grammatical uses of "either," and so their restrictions and allowances have both been made too comprehensive. This is the case with Alfred Ayres, who says: "Though both 'either' and 'neither' are strictly applicable to two only, they have been for a very long time used in relation to more than two by many good writers; and as it is often convenient so to use them, it seems probable that the custom will prevail." Yet it is and always will be better to say "any" rather than "either" of more than two.

"Either" and "each" are often used interchangeably, though there is excellent reason why they should not be so used. A letter to the Birmingham (Eng.) *Daily Press*, quoted by Dr. Hodgson in "Errors in the use of English," says: "'Either' refers to one of two things; 'each' to two things taken severally. One chair I may place on either side of the table I please. If I have two chairs, I may place one on each side of the table. Yet we continually see such phrases as 'either side of the street was lined with police,' 'on either side of the throne was a chair of state,' 'on either

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side of her Majesty stood,' etc. Surely in all these cases the word 'each' should be used, and not 'either.' The two words certainly do not properly mean the same, although the misuse of "either" is very common. In such a case frequency can never be true justification. "Each" should always be used when two or more are contemplated separately, "both" when two are considered together, and "either" when only one of the two is meant.

To eliminate anything is to thrust it out or reject it as being worthless or undesirable, and this general sense is said to have arisen from the mathematical use of the word. One would naturally think such a word could at least be kept clear of confusion with an idea of bringing

Brontë would have to exercise judgment and discrimination in determining just what to class as supernatural before she could exclude it. No other single word could express this additional sense as well as "eliminate." Such a problem can be solved only by the writer, and it is never fair to assume in such a case that the wrong word has been used. In other sentences cited by Alfred Ayres as incorrect there is no doubt of incorrectness. Some of them are "final elimination [separation] of the soul from the body," "truth is often eliminated" (meaning elicited, or brought out, not thrust or thrown out or aside), "to eliminate religion of all such rubbish" (it is the rubbish, not the religion, that is eliminated), "some new light would be



AWAY DOWN SOUTH.

Photo by Moller, Thomasville, Ga.

out or attaining something desirable, yet "eliminate" has been used where the right word would be "attain," "elicit," or "elucidate," and also in place of "alienate," "elaborate," "distinguish," and "separate." It can hardly be necessary to say that any such use of "eliminate" is not a proper use, yet even the writers who criticise others for misusing the word are themselves contradictory. Thus, Dr. Hodgson gives as an example of correctness a sentence that Alfred Ayres cites as incorrect. It is: "Miss Brontë found it needful to eliminate the supernatural, though she once or twice admits the preternatural in her pictures." Here "admits" suggests that the other verb should be "exclude," meaning to keep or shut out, the exact opposite of admit; but no critic has any ground for asserting that the intention in writing the sentence was to express mere exclusion. It is far more reasonable and equitable to suppose that something more was meant, since Miss

eliminated" (meaning brought out, or thrown on the subject).

Really erroneous use of words is so common, and there is such a tendency to perpetuate all sorts of misuse, that legitimate opportunity to record an instance of common reversion to accuracy is an occasion of gratification. Such an opportunity is afforded by the recrudescence of "immigration" instead of the almost universal misuse of "emigration." Persons emigrate from one country and immigrate into another, and when they merely move from one part to another part of a country they migrate. In the first case they are emigrants, in the second immigrants, and in the third migrants, and they may properly be called migrants even when they go into another country if the reference is merely to the moving. Certain officials have been called Commissioners of Emigration, but they are now quite frequently called Commissioners of Immigration,

as they should be altogether, as they deal only with those who come into the country; and the correction seems to be gaining currency.

Nothing is properly elegant unless the intention is to indicate some sort of beauty, grace, or refinement. A



Photo by Tarbell, Asheville, N. C.
HALLIE.

common misuse of "elegant" is often called an Americanism, but is certainly an inelegant or merely vulgar use of the word, whether heard only in America or not. It consists in calling fine weather, or anything merely fine or nice, elegant. We properly say that manners are elegant if we mean that they show refinement or polish; that dress is elegant, meaning that it is what we consider as excellent in taste or finish; that language is elegant if we consider it perfect in choice and association of words. One person may esteem as elegant that which another would call inelegant; correct use of the word depends on personal thought or opinion, not on absolute fact.

Alfred Ayres says: "That class of persons that are never content with any form of expression that falls short of the superlative frequently use 'excessively' when 'exceedingly,' or even the little word 'very,' would serve their turn better." The Century Dictionary makes a strange distinction in leaving "excessively hot" without a hint of condemnation, but saying that "excessively beautiful" is "now only in loose use," which means not in good use; it also considers "exceedingly" as perfectly proper for such expressions, though

the two adverbs have identical definition, "in an extreme degree" being given as the sense of one, and "extremely" for the other. In most cases where either of the words is commonly used it is far better to say "very" or "extremely," or to use some other equally simple adverb. There is very little real choice between "exceedingly" and "excessively."

An attempt is often made to distinguish "farther" from "further," but it is much more common to use the two forms indiscriminately, and sometimes both forms are used without distinction in the same paragraph. If both are to be preserved, "farther" should be closely restricted to actual linear measurement or distance, and "further" should be used only in the other senses. Thus, "Your office is farther away than mine," "I have nothing further to say." But there is something further to say, namely, that "farther" is not a well-made word, and that many good writers reject it altogether. "Further" is the comparative of "forth," of systematic etymological derivation, with euphonious mutation of the vowel, and is not actually considered erroneous by scholars for any use. It would be a clear gain if the bad word could be stamped out altogether, and the good one universally used. Of course the superlatives "farthest" and "furthest" should be treated similarly.

(To be continued.)

Written for THE INLAND PRINTER.

ELECTROTYPING — BUILDING.

NO. XIII.—BY C. S. PARTRIDGE.

MOLDING a form or pattern naturally causes more or less displacement of wax, which is forced up around the edges of the form and between the cuts or type, or wherever there is an opening, however small. Before proceeding to metallize the mold, it is necessary that these displacements shall be cut down to a uniform level, for it would not only be difficult to metallize, by the usual methods, a mold whose surface consists of knobs and protuberances of uneven heights, but it would also be impossible to cast the electrotype plate within the limits of the thickness usually required for printing purposes, for every protuberance on the mold would necessarily involve a corresponding depression in the shell; and inasmuch as the shell must be backed with metal and entirely covered thereby, the thickness of the finished electrotype plate could not be less than the highest point of the shell. As a rule, electrotypes are made not more than one pica in thickness, and the lowest depression in the electrotype where blank spaces occur must obviously be somewhat less than a pica in depth.

For the purpose of cutting down the mold a wax knife (Fig. 12) of special design is employed. The mold and the knife should be warm, and the knife must be occasionally heated over a gas jet or stove. The displaced wax is removed by a shaving outward cut of the knife, taking care not to cut too deep into the mold. The operation requires some practice, but is easily

accomplished if the knife blade is kept warm; otherwise there would be danger of breaking down, or distorting the walls of the cavities of the mold, in which case the later operation of blackleading or metallizing the mold would be rendered difficult if not impossible. Even a sharp, warm knife will leave the edges of the walls more or less ragged, but these edges may be rendered smooth and rounded by passing rapidly over the mold a lighted gas jet attached to a rubber hose.

After the cutting-down process, the operator should go carefully over the mold with a sharp-pointed tool and pick out any shavings or particles of wax which may have become lodged in the indentations.

The mold should now present a reasonably smooth surface, all the high places caused by displacement having been cut down to a uniform level, which leaves the indentations in the mold from $\frac{1}{32}$ to $\frac{1}{16}$ of an inch deep.

If the mold has been made from a solid type form, it may now be metallized and prepared for the depositing vat; but if made from an open form, the blanks between the printing surfaces must be raised in order to produce a depression in the electrotpe and thus eliminate all possibility of smutting in printing. Unless the blank is raised or built up in the mold, it would be necessary to deepen the depression in the electrotpe by routing or chiseling, which is a much more expensive operation than building, particularly when a number of duplicates are required from one pattern. Building is an operation requiring a steady hand and a quick eye as well as a skill which comes from long practice. The tools employed are a building iron (Fig. 11), a small gas stove and a strip of wax. The building iron is a smooth, cone-shaped block of copper, about two inches long, one inch in diameter at one end and tapering to a sharp point at the other, with a handle eight or ten inches in length inserted in the side. Several of these irons should be provided in order that while one is in use the others may be heating. To build up a blank in the mold, the operator takes a hot iron in one hand and a strip of wax in the other, and holding the point of the iron over and close to the blank which is to be raised, touches the iron lightly with the strip of wax, which instantly melts and runs down the iron onto the mold. If the blank is large, the wax is held in contact with the iron while it is moved over the space back and forth until entirely covered and built up to the required height.

Care must be taken not to get the iron too hot, for in that case the wax would be made too thin and would not chill quick enough by contact with the mold, but would run off from the blank and into the indentations of the mold. It is always advisable to test the heat of the iron by running some wax onto the edges of the mold where no damage can result. Before blackleading or metallizing the mold it is also necessary to provide places of contact for the electrical connections. This may be done in various ways. The simplest method is to provide two pieces of copper wire, about $\frac{1}{8}$ of an inch in diameter and six or seven inches longer than the case. One end of each wire should be turned over to form

hooks by means of which the case may be suspended from the cross rods of the depositing vat. The wires are heated by dipping them in the metal pot or in any convenient manner, and are then laid on the case, one on each side of the mold, where they become embedded by melting a channel for themselves in the wax.

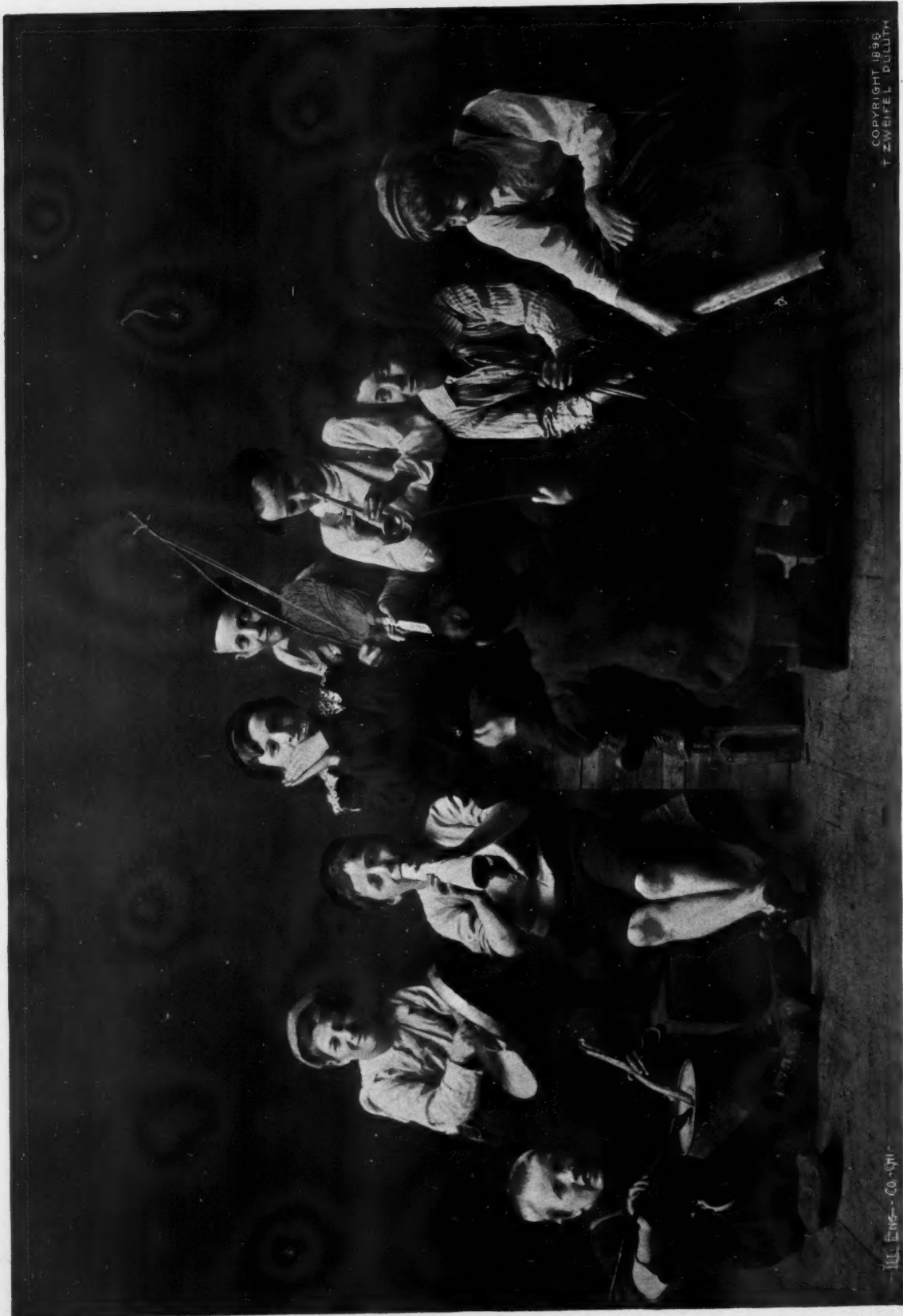
Additional security is obtained by covering over the wires with wax by means of the building iron. This method of providing electrical connection with the mold is simple and reasonably secure, if the case is not too heavy; but a better method consists in substituting for the wires strips of thin sheet copper from one-half to one inch in width. These strips are not designed to sustain the weight of the case, but simply to act as conductors, and for this purpose are superior to wires, because they assure a better contact with the cross rods. When this connection is employed, the weight of the case is sustained by S-hooks, one end of which is passed through a hole in the case, and the other end, which should be insulated, hooked over the cross rod.

(To be continued.)



Photo by E. C. Pratt, Aurora, Ill.

BRUIN'S DANCE.



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T. ZWEIFEL, DULUTH

Photo by T. Zweifel, Duluth, Minn.

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GEORGE E. LINCOLN, MANAGER.

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THE INLAND PRINTER is issued promptly on the first of each month and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make foreign money orders payable to Henry O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type foundries throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, Phoenix Works, Phoenix Place, London, W. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

G. HEDELER, Grimmaischer Steinweg 3, Leipzig, Germany.

A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.

JAMES G. MOSSON, Iwanowskaja No. 15, St. Petersburg, Russia.

JOHN DICKINSON & Co. (Limited), Cape Town and Johannesburg, South Africa.

RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.

EDITORIAL NOTES.

BINDERS are receiving samples of a new imitation leather that ought to be a great success. It is a coated fabric, grained in levant, seal and morocco. The fact that it cuts to advantage and is durable should assure it a large sale.

THE New York authorities have adopted canvas for the future binding of law books, instead of sheep, finding that the crumbling leather produces a disagreeable and unhealthy dust. This is the part of wisdom, as the skivers now in use have not strength enough to make a proper binding for heavy law books.

AN effort is being made among bookbinders to obtain a more uniform scale of prices. As the first step, the adoption of a standard estimating blank is proposed. The advantage of this will be realized when it is considered that almost every mistake made in estimating is the result of overlooking some item of cost.

TRADE education has been given adequate attention in Germany. Her schools of technology are said to be the best in the world. In the struggle for commercial supremacy, this fostering of the handicrafts is making the German mechanics second to none. With a selfish wisdom, Germany has closed her schools for technical education to all but German subjects.

IN bookbinding, the mistake is often made of using a thread too heavy for the work in hand. Such is more apt to injure the book than to strengthen it. It is a not infrequent thing to see memorandum books sewed with thread heavy enough for a folio. A heavy thread makes a swell in the back, resulting in too deep a round in the completed book, and such a book is not as durable as one moderately rounded.

THE English type foundries are just beginning to consider the general adoption of the American point system, although it is claimed that as far back as 1841 Messrs. Bowers Brothers, of Sheffield, introduced a point system in which the pica was the sixth of an inch, and the point the sixteenth of a pica, and Caslon & Co. attempted to follow this up later on. Lack of support by other foundries is said to have caused the abandonment of the effort.

ON page 123 of the April issue of THE INLAND PRINTER appears an advertisement of the *Advertising World*, of Columbus, Ohio, in regard to which the proprietor of that paper, Mr. Charles W. Harper, writes: "We want to make an apology to you and to your readers. We owe it. We do not want to be considered vandals. . . . The responses are coming, hundreds of them, but the accompanying protests keep one stenographer busy. Here is just a sample—they read pretty much alike. This comes from W. W. Hinds, of the Record Printing Company, Bardstown,

Kentucky: 'I have just read your ad. on page 123 of the April INLAND PRINTER and would like very much to have the electros and the *World* if I can get them by disregarding one of your stipulations, i. e., *cutting out* and signing the blanks in the ad. I have upward of seventy numbers of THE INLAND PRINTER and not one of them cut or mutilated, etc.'" Mr. Harper adds: "That is the sort of a clientage of which a journal may be proud. It has its temporary disadvantage for an advertiser who overlooks the point, but to this is also due the returns that keep coming for months and months after the insertion of an advertisement in THE INLAND PRINTER."

SUGGESTIONS to type founders always seem to be in order and as a rule are gracefully received, but it is astonishing how few are really practical. A printer finds some little thing of advantage to him in his printing and wonders why the founders did not think of it and put it on the market. He forthwith writes about his discovery and is surprised to learn possibly that the device he thought to be the creature of his own brain exclusively had been known before he began to learn the business, and that it is not manufactured because there is no general demand for it to make it pay.

TAKING the narrowest view of the subject, it may be admitted that if all mechanics were perfect in their trades, their condition might be no better as a whole, financially, than it is today. Why make any effort to educate apprentices to be competent workmen? They will merely produce more than if half skilled, and a less number of men will be required. This is a logic that the distress of the unemployed makes it difficult to answer. But in the meantime the anxiety of the individual for better trade education creates technical schools for revenue only, the rules of which permit the pupils to peddle the stuff they manufacture for any price they choose. A case in point is a school at Hermosa Station, near Chicago, from which specimens of printing have come that rival the worst rubber-stamp work we have seen. The pupils of the school sell their printing as they can. If the Typographical Union does not care for its opportunities for revenue and the extension of its propaganda in the line of some plan of trade education, the Typothetæ will doubtless be equally indifferent.

EASTERN OFFICES OF THE INLAND PRINTER.

INCREASING business of the Eastern office of THE INLAND PRINTER has made moving to larger and more commodious premises necessary, and these have been secured at No. 34 Park Row, corner Beekman street, New York. The suite of offices have been fitted up to accommodate not only the increasing business of THE INLAND PRINTER but to meet the convenience of the journal's many patrons and friends who may live in New York or who are visiting the city. Visiting printers and patrons of the paper in all lines of the trade are

cordially invited to make free use of the offices, their mail and telegrams will be taken care of, and the offices will be found a desirable place to make appointments of a business or social nature. A telephone and telegraph call and all literature pertaining to the printing and allied trades will be kept for the use and accommodation of visitors. THE INLAND PRINTER, in furtherance of its desire to add to the convenience and interest of all concerned, desires especially that all advertisers will furnish either a framed picture, or specimen books or circulars of the articles advertised, or matter descriptive or illustrative of the business in which they are engaged, in order that such matter may be disposed to advantage for the use of visitors and prospective purchasers.

STANDARDS OF QUALITY.

A PRINTER is sometimes put in a position where he must prove that the quality of a job, that has been criticised by a customer, is really as good as is required; and that the customer is not justified in rejecting the work even though it is possible to pick flaws in it.

Mr. Paul Nathan, of the Lotus Press, New York, who is a careful student of all matters pertaining to printing, says justly that it is not reasonable that all printing should be judged by the same standard of excellence.

There are different standards for the various kinds of bookwork; different standards for various kinds of pamphlets; it is not right to apply the standard of a high-class bicycle catalogue to an auction catalogue; there are different standards for all lines of printing.

In submitting written estimates, printers frequently state that the price quoted is for a "first-class" job. This is always a possible cause for quibbling on the part of an unscrupulous customer. Some customers after getting the price down to the lowest figure send in their order "on condition that the work shall be perfect in every respect." Nothing in this world is absolutely perfect, and it is ever possible to criticise.

The man who pays \$10 for a job of printing has no right to expect \$50 perfection even though he specified that the work must be first-class; there is a vast difference between "first-ten-dollar-class" and "first-fifty-dollar-class"; and "first-class" under such circumstances means only that it shall be as good as can be reasonably expected, price, time and conditions considered. Mr. Nathan says: "I have always contended that it is not the purpose of printing to be examined with a microscope. The only exception to this rule, that I can think of, is type founders' specimen sheets. The man who is so finical that he must examine a card, circular, catalogue, or other piece of printing with a microscope to find imperfections should use engraving; the man who wants the nearest possible approach to perfection in every kind of printing should not ask for a price in advance. In my own experience I have found that the very best customers are those who have sufficient confidence to allow us to give them the kind of work

we consider they should have for any given purpose, and that they are our most pleased customers."

A particularly unsatisfactory customer is the one who has at some period spent a little time in the printing business and wants to impress this fact by his hypercriticism. No doubt every printer has met him—he's the man who holds a sheet of coated paper up to the light to see if he can detect the suggestion of impression on the reverse side of the job, or who in looking at an ordinary pamphlet shows you that the folios don't register to a hair, but at the same time overlooks the skill and judgment that have been exercised in displaying the business-bringing features of the work, and the purpose for which it is intended.

The trials and tribulations of the printer are numerous, but he must work out his own salvation by every effort to combine with his fellow-craftsmen in establishing customs and precedents that will make his path smoother and keep his hair from turning prematurely gray, and one way will be to maintain the principle that all printing should not be judged by one standard of excellence.

When the time comes for any printer to maintain this position let him take a decided stand and let the rest of the craft stand by him in case of legal trouble.

BUYING PAPER.

WHY are printers, generally, unfamiliar with one of the most important articles of use in their business? It may cause a smile of incredulity to be told that this article is paper, but the statement that comparatively few printers know the constituents of paper, and what these ought to be for the purposes to which the material is to be applied, is not the less true.

Save in rare instances, paper made from rags is not employed for printing purposes. Substitute fibers have the call, and wood, the greatest substitute of all, supplies the chief fiber in the production of the sheet on which the printer is expected to exhibit the results of his skill and experience. This wood is worked up by different methods—by mechanical treatment, whereby it is ground into "wood pulp," or by chemical means which convert it into "wood fiber." The chemical processes in vogue are two, the alkaline and the acid, of which the first produces the softer, and the latter the harsher fiber. The printer should be able to distinguish papers made from either of these fibers.

Certain conditions of printing demand certain results; but the printer does not know, except by experience, how to derive those results from the paper which he finds upon the market. If he was fully informed he would not so frequently see lame attempts to produce a fine degree of work upon a surface obviously inadequate to the purpose. Bearing on this a recent instance may be cited. A printing house of good repute, addicted to style, etc., in the execution of jobs, was asked to print a circular in which a number of half-tone illustrations were included. The contract called for 120,000 copies to be worked from an eight-page form. A coated

paper, alleged to be suitable for the job, was bought from a leading paper house, and after 10,000 copies had been worked off the folding and stitching began. At once the inferiority of the paper became apparent; the sheets cracked on every fold; the coating scaled off, and as a matter of duty to the customer other paper had to be got, and the job was done over. The printer lost on the job, as the paper firm only made good the paper. It was found that the paper underlying the coating was very inferior, of short fiber and light body, really unfit to carry the material which had been plastered upon it to give it weight and appearance.

Very little perspicuity is required to discern that had the paper employed in the instance cited been tested, even in an ordinary way, and without depending upon the standing and reliability of the firm by which it was supplied, the result would have been different, and that the inferiority of the material could have been determined before the job was worked. Here comes in another question: Why don't printers test paper before they buy it? There are simple and inexpensive methods of testing which could and ought to be practiced in every printing office. Mechanical and chemical means for the purpose are within the reach of the printer, and should be utilized. Everything which has a nice appearance is not of the best. The exterior coat is often the cloak for that which should be condemned. How often must the printer realize this in practice before he makes up his mind to profit by experience.

Printers having a fair, steady, but general line of trade, ought to be ready to meet any call which may be made upon them. That is to say, they should carry stock in quantity and variety sufficient for emergencies, and thus be able to quickly figure the cost of an offered job. It too frequently happens that when a paying "hurry" job comes in, time is lost in shopping around for paper, or about the first thing offered by the paper man is taken, if it seems to approximate the requirements of the moment. This isn't the way to produce good results or give satisfaction to a customer. It will not be strange if the latter refuses to accept the job, or makes a demand for a rebate because of the character of the work.

Keep in touch with the market, and look out for opportunities. "Job lots" of paper are constantly offering, and can be had for less than current quotations. These lots often present desirable and sometimes remarkable bargains. It is not unusual for mills to make "overruns," working off stock in excess of a contracted-for quantity, and cleaning up so as to change onto other grades. Other conditions bring "job lots" into the market, and the buyer who keeps his eyes open has the chance of picking up many a good purchase. A printer lately bought one of these job lots, paying therefor a cent and a quarter under the market price. The paper was good, but there was no immediate use for it. Within three days he got an order to which the paper was exactly adapted. He did not have to chase around for the stock, and was able to figure a

nice profit on his paper. This is only one of frequent instances.

Several other points in connection with the purchase of paper suggest themselves. These may be presented in the future.

Written for THE INLAND PRINTER.

DRAWING FOR PRINTERS.*

NO. XIV.—BY ERNEST KNAUFFT,

Editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts.

THE definite character of our illustrations to the last two chapters should have made so strong an impression upon the reader (*if* he practices drawing) that there ought to be little necessity of further letter-

methods of engraving, chalk-plate, wood engraving and color printing.

Now for our résumé.

You must learn to discern the outline of objects, which you may do by seeing them in silhouette. To draw the hair as in Vallotton's third Nietzsche, you must see the hair first as in the first Nietzsche.

The Vallotton drawings may be further studied from two very different view points. The third Friedrich Nietzsche is pure outline, like the examples of Engström given in our early chapters, and is very simple and easy to understand, though not by any means easy to do. The drawing of Malthus, on the other hand, is not easy to understand, for in addition to the outlines it contains



FRIEDRICH NIETZSCHE.



FRIEDRICH NIETZSCHE.



FRIEDRICH NIETZSCHE.



FELIX VALLOTTON.



MALTHUS.



PAUL ROBIN.

SIX HEADS DESIGNED BY F. VALLOTTON.

Vallotton has made it a practice to engrave a great many of his own designs. We do not know whether these heads were engraved by him, or merely drawn by him and photo-engraved, but the manner in which they are designed, that is, with great economy of line, and a few simple, telling spots, is one which is the outgrowth of his practice in wood engraving; he would work exactly like this if drawing on wood. (We shall treat of wood engraving for printers in a future number.)

press explaining the different technics of pen drawing. So please permit us to run in a large number of illustrations this month, with slight comment; it being surmised that the reader will, however, give a fuller consideration to the drawings themselves than we do. This chapter, moreover, must serve as a general résumé of our instruction in freehand drawing and pen drawing; it virtually ends the first part of our text-book; the succeeding matter will be confined to the consideration of different methods of decorating title-pages, and of designing chapter headings, tailpieces, etc.; and the third part will consist of the consideration of different

masses of black which bring out the different planes of the face. And it is necessary to study light and shade, as indicated in Chapter VII, before we can fully understand a drawing of this kind.

In order to model, you must learn to *see the light and shade upon objects*. When your eye is trained to see light and shade, you can draw the hair as in the second Nietzsche, and you can see planes in the face, as in the Malthus.

Although the David d'Angers diagrams were drawn to show the general masses of the head as they are brought out in successive stages by the sculptor, yet they become very interesting to the printer who has not

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Pen drawing, by Maurice Leloir, showing admirable effect gained by use of parallel lines without crosshatch; a splendid example for the novice to study.



LE ROUX (E.). ON THE BANKS OF THE ISOLE.
Pen drawing by the artist from his painting.



Medallion portrait of Hahnemann, after David d'Angers. Drawing by Carl Robert. Showing successive stages in modeling, from the flat to the relief.



Mask of Béranger. Drawing by Geoffroy de Chaume. Drawn by the sculptor from his model, with lithographic crayon, on grained paper, with a specially prepared tooth.



Newspaper caricature, by Forain, from *Figaro*. The butler says: "I have heard him say that you spice your dishes too much." The chef says: "Yes, he misses his Blanchette du Havre." (Some local hit, blanchette in cookery being a wrapper of pastry, bacon, etc.). "If he is not satisfied why doesn't he leave?" There are few draughtsmen in the world more expert in the use of line than Forain. He is most wonderful in his construction of forms; every line means something. The French do not mind a free line—one that runs a little too far out—if it has meaning to it; hence we see a line through the butler's nose, and his mouth extends to the right of the naso-labial line in quite an unnatural fashion, but since the line of the cheek is beautifully attached to the eyesocket and upper eyelid, it does not annoy the French at all.



Illustration from *Paris Illustré*. Pen drawing, by M. Luque, evidently from an instantaneous photograph, containing all the elements of pen drawing without crosshatch. This has been reduced too much; the shadows in the building seem black because the lines have run together. In the original illustration the lines on the building were separated, and the effect was one of gray, which is the right tone for shadows seen at a distance on a clear day. The outlines of the clouds were probably drawn with an unbroken line, and after they were engraved were rouletted on the plate, and hence print as a series of dots.



Crayon drawing, from a medallion of Alf. Leroux, by E. Lormier. Drawn on stipple tinted board; or else on plain paper, and the mechanical stipple added to the same after the drawing was made.



Medallion portrait of M. A. Soisson, by Ringel d'Illzach. Drawn by the sculptor on scratchboard with horizontal line tint, the blacks drawn with crayon, the whites scratched out with a penknife. As in the Monet, our engraver, instead of reducing the cut by the direct process, reduced it by half-tone, through a screen with diagonal lines, hence the horizontal lines have disappeared.

AUJOURD'HUI



« *GIL BLAS* publie son deuxième Supplément Militaire, qui doit être délivré gratuitement à tous les acheteurs du journal.

SOMMAIRE

LE JOURNALISME. — Jean Ajalbert.
AU DOCTEUR PETERS. — Mathilde Castéra.
GRAINE DE BALLET. — Montjoyeux.
LA VIE PARISIENNE. — Santillane.
CARNET MONDAIN. — Brionne.
AGENTS MATRIMONIAUX. — Jean Bernac.
PROPOS DE COULISSES. — Turinpta.
LES SPORTS.
FEUILLETON: « Les Mémoires d'un vieux Beau ». Ernest Blum.

Pen drawing by Guillaume, from the French daily paper *Gil Blas*. This is given as a good example of newspaper work of a kind that could be easily imitated on chalk plate. It is reproduced with adjacent head-line and type that you may get an idea of the typographical appearance of the French newspaper. The legend says: "Today *Gil Blas* publishes its twelfth supplement, which should be delivered gratuitously (by the news agents) to all the purchasers of the paper." The cut, then, is merely a little joke to call attention to the more important supplement inside, which supplement in itself is a pictorial one; French readers are fonder of illustrations than American readers.



Portrait of Fred Walker, by E. G. T., from an English periodical. Reduced to a smaller area than when given in Chapter XI. By comparing this with the cut in Chapter XI we notice that the drawing is so simple that there is very little difference in the general aspect of the two, but here and there, as under the jaw, the lines have run together a little more in the smaller cut, giving a darker effect than in the larger one; the lesson is obvious.

had the benefit of an art school education, for they show him at a glance how much of the character of the human head is dependent upon the different planes of the face, and it explains better than words what is meant by planes. Chapter VIII should be read in connection with it, and the Vallotton portraits, especially that of Malthus, may be examined critically with this in mind,



Portrait of C. Reeves Wilson. Pen drawing by Walter Sickert. From *The London Whirlwind*, 1890. Reduced to a smaller area than when given in Chapter XII. By comparing the cut with the latter you will see that many of the lines, especially in the shadow of the nose, have run together, and we do not find as strong a contrast between the black accents on the nose and the gray half-tones produced by the open lines in the larger cut. It is often the case when a drawing is too greatly reduced that it loses snap, because the *graduation* from the grays to the blacks is not so perceptible as on the original. Still the lines were so open in this drawing that the present cut is a very fair one. The result is much better than could have been got from so fine a drawing as the Renard.

for you will then see that Vallotton has introduced masses of black with the idea of suggesting planes in the face.

We introduce the de Chaume to accompany the d'Angers, Lormier and d'Ilzsch medallions, to emphasize the matter of the planes of the human face. We do not want to have our readers think that the shadows we have pointed out in our text are the only ones to be noticed in the human face. Under certain circumstances, notably when an actor's face is illuminated by the



An example of pen drawing. Book illustration, by F. H. Lucas. This shows splendid modeling with very delicate pen work, and a certain amount of variety in the background. It is less adaptable to newspaper work than our other illustrations. It is given as a specimen of eccentric line work as regards the background, which is not unlike the Moullier.

footlights, there are shadows upon it quite different from those we have analyzed in previous chapters. But the shadows we have pointed out are those most prominent in a photograph, and those most frequently employed by the artist, but if your drawing is to be very extensive you must learn to look for new shadows in new aspects; and the de Chaume shows some such shadows, but in



"HAWKS DINNA PIKE OUT HAWKS' EEN." J. C. DOLLMAN, R.I.

Pen drawing from the artist's water color, made for an exhibition catalogue. This cut shows an excellent style of newspaper drawing, consisting of outline, a gray got by parallel lines, without crosshatching, and solid blacking.

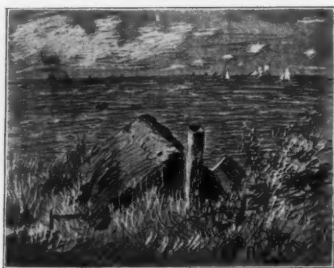
the case of the naso-labial line it is easy to see that it is not far different from similar cases we have considered.

Again, much of our instruction has been given using the human face as a basis of study; but it is not for a moment to be surmised that the study of drawing should be limited to the human face. We have intended only to suggest a process of study; this process may be applied to anything under the sun. Hence the Forain and the Le Roux outline which portray still life and landscape. And it is worthy of note that still life need not be circumscribed to mere drill; to the contrary, it is very frequently introduced into compositions much to the perfecting of a composition. The dishpans, pots and coal shovel, in the Forain, are particularly suggestive from this view-point. The Le Roux is given in order that our text-book may include an example of landscape, and also that the pupil may realize that drawing is frequently a matter of the right line in the right place. Just as we studied the matter of the naso-labial line, and the orbicular muscle, and as we said in Chapter XIII, one should study the direction of the wickers of a trash basket, so the artist has studied here the characteristic lines of tree trunk, foliage, hillside, and grasses. If you will study a city street or a shipyard in the same spirit, that is, search for the characteristic lines, you will be able to make a drawing which, even though it lacks



Illustration from the *Paris Illustré*. An example of combined use of outline, parallel lines and solid black, with very little crosshatch. Mainly interesting because of the introduction of still-life objects, which hint at subjects suitable for practice. The novice would do well to select a group of similar objects and endeavor to render them in a similar manner.

artistic finish, will have a certain graphic value, and for this very reason (we mean, to show that outline may be graphic) we purposely introduce into this chapter some caricatures like those we gave in our first numbers, consisting mainly of outlines; and we bid you harp upon them again with the fact ever in your mind that they are not arbitrary, but each line stands for some prototype in nature, and that we may go a little farther in the analysis of the face, we publish some models in relief in which the planes of the face are brought out. These were considered mainly in Chapter VII, and you must look at Fantin-La-Tour's cast head in order to understand them. Do so, and then let your eye jump to the Vallotton heads, and we think you will grasp their characteristics immediately, for you will see wherein they differ from the Engström drawings. They differ in this, that in addition to pure outline they mass the constructive shadows found in the d'Angers. In other words,



Marine, by Claude Monet. Drawn with lithographic crayon on scratch-board, the lines running perpendicularly, instead of horizontally as in the d'Illzach, the lights scratched out with the penknife. This cut has a peculiar interest technically. The foregoing was dictated with the original in hand, which was a direct process cut in which one set of lines ran perpendicularly. Our engraver, however, instead of reducing the cut by the direct process, reduced it by half-tone, through a screen with diagonal lines, hence the perpendicular lines have disappeared.

the black under Vallotton's eyebrows does not mean that his eyebrows were abnormally thick, but it means that he has deep, sunken eyes, and that there is a *shadow under* the eyebrows and in the plane of the superior orbicular muscle, which recedes, and Vallotton wishes to emphasize this. And in the Malthus he does not mean that Malthus had a triangular birth-mark on his right cheek, but he means that he had a prominent cheekbone, and a sunken cheek beneath it, hence the shadow, which is what we call "a modeling shadow."

We cannot complete our subject without mentioning that the styles of drawing we have suggested by no means exhaust the different methods at your disposal. While it is well to confine yourself to outline, or outline and solid black, or outline and slight shading, yet you may experiment in many more complicated methods, as seen in the Monet, and the Ringel d'Illzach, for even if you do not use these methods for illustrations they help you to observe the capital lights and darks in nature.

(To be continued.)

DON'T carry all your money in one pocket. Don't place all your money in one speculation. Don't put all your trust in your money.—S. O. E. R.

A GERMAN VIEW OF AMERICAN PRESSROOMS.

MR. GUSTAV JAHN, a professional expert and representative of the firm of Koenig & Bauer, at Berlin, has recently traveled through North America, and while there visited some forty-two printing offices expressly for the purpose of gaining information on improvements and progress in the printing and graphic arts. Mr. Jahn makes the following report of observations made on his travels:

"In no land does the value and capacity of a printing press receive such careful consideration as in America; and nowhere is the division of labor so carefully defined as there. As a result, one must seek the highest achievements in press building in that country. He is in error, however, who thinks that the reports as to the rapidity of presses that are said to have attained the 3,000 mark should be accepted as truth. The record of work by the hour is not considerably higher than with us, although the daily and weekly output certainly is, the reason for which I will give later.

"Stop-cylinder presses, which are only used over there for the most exact color and tabular work, reached, from my observation, but 1,000 impressions per hour. It must be said, however, that these presses are in the great minority, and I do not think I underestimate when I assert that the number of these does not exceed five to seven per cent of the entire number of machines of all classes in use.

"Two-revolution presses, with front delivery, are everywhere preferred and for the following reasons: 1, The ink distribution is by far the most perfect; 2, The construction permits the strongest pressure; 3, The sheets of paper are held fast by grippers throughout each printing; 4, The fresh impression comes in contact neither with bands nor flyers; 5, Sheets improperly fed pass through without printing; 6, The rapidity is greater than on ordinary presses; 7, The printed side is laid on by the feeder from below, and, therefore, the sheet is not soiled because it does not have to be turned. For matter printed on one side only, this press is so built as to permit the attachment of the web apparatus.

"All of the earlier efforts of the manufacturers to bring upon the market a press with front delivery that will lay the printed side up (the kind so much desired by us) has had to be given up because lacking the sympathy of press owners and pressmen. In the last two years, thanks to the invention by Cottrell & Sons of a device for preventing soiling, the so-called perfecting press, whose output is from 1,250 to 1,700 impressions per hour, has been introduced and is now found lacking in few offices. As is well known, this machine is manufactured by Koenig & Bauer, who have improved it to the extent of providing an attachment for printing from the web. In this connection it may be well to state that an automatic paperfeeder costs 6,000 marks (about \$1,500) while the apparatus for printing from the web costs 3,000 marks (about \$750). Unfortunately the excellence of this press is not generally known among us, while in the New World it is accepted as of tried worth. It is on this machine that the automatic paperfeeder does its best work. Nearly all pressmen who have tested the automatic paperfeeder inform me that on the ordinary press it does not do its work so perfectly because no press will lay the sheets as smoothly as the automatic apparatus requires, and in America they do not use a man to lay the sheets. Then, again, there is the drawback that in the ordinary presses the paper in going through twice takes on a great deal of electricity. In spite of all this, however, I saw maps printed in four colors fed by this kind of an apparatus on which the difference of register did not exceed a hairbreadth.

"Two-color presses do not begin to compare with our own; what I saw of them I can only describe as exceedingly defective, in which opinion I was confirmed by the leading printers. There may be some excuse for this in the fact that the manufacturers of presses are overloaded with orders and as a consequence have not found it necessary to build a really efficient

and first-class two-color machine. Be that as it may, the fact remains, however, that the lack of these machines is an absolute deficiency in printing offices on the other side.

"In card presses, the one invented by Harris appears to surpass all others; this press is built on the rotary principle, is fed automatically and gives 14,000 impressions an hour.

"What surprises one upon first entering the pressroom is the entire lack of lock-up tables and the presence of great racks for locked forms. After several experiments I have found that on the average twenty forms can be fitted upon each press; the chases themselves are cheaper than with us, largely because they are not forged but manufactured as a standard article out of wrought-iron electrically welded by the well-known firm of F. Wesel Manufacturing Company. (As is well known, American press manufacturers charge extra for chases and lock-up tables.) The form is closed in the composing room and arrives corrected and all ready for the press. Indeed, the make-up men are the best and most intelligent workmen and are fully aware of the responsibility that rests upon them. The pay of these people is from 90 to 96 marks a week (about \$22.50 to \$24).

"This explains why the pressman, when he has received his form already closed and corrected and is not, as here, under the necessity of searching for hours for lock-up materials, can accomplish more with his press than a pressman in Germany can hope to do. As soon as the form is put on the press the pressman pulls a proof in proper tones, upon which he, or more usually his feeder, indicates the spots that show up weak. Often have I seen three and four men working over one form of sixteen-page great octavo. Naturally by this method the press is kept waiting a much shorter time. Each pressman has two machines to attend, two skilled feeders to assist him, but never a sheet-taker, and he never has more than two presses even in the largest offices. The overlays for cuts are always done previously and in the same manner as here at home. When choice printed matter is being run, the pressman attends but one machine, even if an automatic paper feeder is used. For perfecting presses seldom less than three men are employed in making preparations, while during the time it is making the run, one pressman always attends to but one press. Only for the most difficult work is absorbing paper run through, and then only because American paper takes up the ink so quickly.

As to the counting, mixing of inks, etc., the pressman does not need to trouble himself. He is to watch only his impressions and his press, which he does with great conscientiousness, for he well knows that if he does not get the right results, behind him are standing three or four of the unemployed, and that if he loses his position it is exceedingly difficult to get another.

"For each minute an exact account is kept, and this is shown daily to the manager; then again, unlike the composing room, there is in the pressroom a constant rivalry to make a record. No man, not even the foreman, is permitted to smoke in this room. The work commences promptly at seven o'clock, continues until twelve without the slightest intermission; no glass of beer, no bite of bread; the best to be had is a glass of ice water! From half-past twelve the work lasts until five, in many cases longer, without the shortest pause in the work. In general I have discovered that the American workmen have, according to our notions, trained their bodies in an altogether incomprehensible manner. The minimum wage of the pressman amounts, in New York, to eighty-four marks (about \$21). But the versatile ability required in our pressmen is not to be found abroad, and I venture to say that an American pressman would not succeed among us.

"Upon the type form itself the greatest care is lavished, on which account one must look at American printed matter with a lynx eye to find defective letters. Whether it is a book form or a job form or a form of the finest cuts, the planer, with its rubber or leather surface, is always used, and even the hammer

is capped with leather. Indeed, hammers made out of untanned leather are often used."

The report is in more ways than one interesting. For one thing, it repeats our oft-made printed opinion that in America by no means is "everything better than among us." . . . The press question we will leave untouched, further than to remark that of late the leading American contemporaries have spoken a word for our press construction as well as in behalf of the stop-cylinder press, neither do we share the opinion of the esteemed writer concerning the two-color press. We consider the two-color press desirable only for special purposes, and even then it is a question whether two ordinary presses would not better serve the purpose. These remarks are not made, however, for the purpose of detracting from Mr. Jahn's report; on the contrary, it is to be hoped that everyone who visits among the American job printers will relate, and we will give them the opportunity, the defects as well as the most shining virtues of everything foreign.—*Typographische Jahrbücher*.

ESTIMATING NOTES, QUERIES AND COMMENTS.

CONDUCTED BY JOSEPH J. RAFTER.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interests of the printing trades. All letters for this department should be marked "Rafter" and addressed to 212 Monroe street, Chicago.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. \$1.50.

INLAND PRINTER ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, \$5; 200 pages, 1,000 jobs, \$3.50. Specimen page and descriptive circular on application.

THE HARMONIZER, by J. F. Earhart.—An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. \$3.50. The Inland Printer Company, Chicago.

PAPER STOCK ESTIMATING SIMPLIFIED.—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. \$5.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. 80 cents.

PRICES ON STATEMENTS.—A subscriber asks: "What would you consider a fair price for making 10,000 6-pound statements, sample inclosed? We had in stock single statements, so could not print 2 at a time. . . . They were not padded and you will notice the composition was light. My price was \$15 on paper at 10 cents." *Answer.*—In the very first place you should have them 2 on; if you wish to print 1,000 it is a very easy matter to cut 500 sheets in two; but on a 10,000 order you are lost, and your competitor, who had that in mind when he bought stock, has the advantage of 5,000 impressions. As I have said before in this department, "printers must be alive and anticipate these very things." He made his price in a live way, undoubtedly; secured the order and made more money. You paid too much for the paper. Buy in 5-ream lots, or 20,000 statements; have them 2 or 4 on—they will cost less than if single and wrapped; then figure this way:

Paper: 6-pound statement, 8½ cents, ruled, 2 on (twenty per cent profit).....	\$6.00
Composition: set 2 (5,000 impressions on type).....	1.00
Presswork (½ medium).....	5.00
Cut up, wrap and deliver.....	25
	\$12.25

Printer readers! look into the market, see what paper costs. You all look too sharp at what it costs you to run that small Gordon or ten of them, and take it for granted that it is necessary to pay what is asked for paper. Shop! Use postal-card form given you in THE INLAND PRINTER. The above will

answer all other correspondents who have asked for an opinion on this kind of work. It is interesting to note that I have no inquiry from those who secured orders—all are from those who have evidently been beaten on some order. We will be glad to answer all we can each month. Let us have your questions.

PRICES ON SCHOOL PRINTING.—G. S. Harrington, Taunton, Massachusetts, sends a request for figures on a book turned out for a local school, for which the price of \$90 was charged and objected to as exorbitant, and says: "We used a 22 by 32, 60-pound sheet, at 7½ cents. Five 8-page forms. The cover stock cost \$3.75, and we furnished 782 copies. We had all kinds of copy, some written in pencil and very poor. Do not take sample as a fair one of the work produced, as it is one that we had thrown out." *Answer.*—I cannot see that you could have improved on way of running this job. Your price is very low, but the job is one of those that is hard to get the "suitable price" for from the children. Presume \$100 looks large to them, but even that would not be a very profitable job. It is best to have the price understood when you undertake a job published by high or common school children. The writer would make this price, and give them a discount upon the bill of three per cent, as this kind of work is generally cash, and they are entitled to that consideration:

728 copies, 40 pages inside, with cover (two lines on front) in gold, inside printed in black; folded in 8s, side stitched and covers glued on. Paper 22 by 32, 60-pound coated, 7 cents cost; cover 20 by 25, 50-pound Venetian. Trimmed to size 7½ by 9½.	
Paper, inside, 2½ sheets to book	\$ 19.00
cover, 3 out.	3.25
Composition: 40 pages, double column, brevier; 7 pages broken measure to admit of half-tone in center of page; 8 pages of advertisements, set double column—105,000 ems (too low for even the country)	33.00
Composition, cover	50
Making-up, 40 pages at 15 cents	6.00
Locking, 5 forms of 8s.	2.50
Presswork: 5 forms at \$3.	15.00
labor	1.75
Binding	2.75
	\$103.75

You run it in 8s, perhaps on account of type. If you had printed it in 16s, sheetwise, which on small editions is the *only* way to do it, that allows one side to dry before backing up, and you would save a trifle on binding. They should not suffer on account of the lack of facilities, but \$106 is low.

SALESMEN'S CARDS.—The Pearson Press, Charlestown, Massachusetts, sends a salesman's card with request for an estimate on a 5,000-lot. Mr. Pearson says: "I had to do them for a customer for 87 cents per 1,000, changing the name, and 'represented by,' on every 500. I thought that this was too low to do this job for when there was no certain amount. Sometimes he orders 2,000 at a time and sometimes 5,000." *Answer.*—You are positively right; it's too low, but it can be done in offices where they have facilities. We will say that this job is printed 1 on. You must get \$7.50; if you can set 2, get \$6; but you must set 4 to get down to price, and as this kind of work (salesmen's card) is something like a dance order, the price has been cut down too low. This is where a modern office, which has but few faces and large fonts, would set 4 as easy as many can set 1. I should make the price as follows:

5,000 salesman's cards, 2½ by 3½, Oak Hall Clo. Company, black ink and 100-pound cream bristol board at 8 cents, printed 4 on and cut single.	
Paper	5.00
Composition and changes	\$1.50
Presswork, 1,250 impressions	1.75
Cut up	25
	\$5.00

Throw in 2—keep 2 standing, and if 2,500 is ordered, which is often the case, you can get \$3; but it's low.

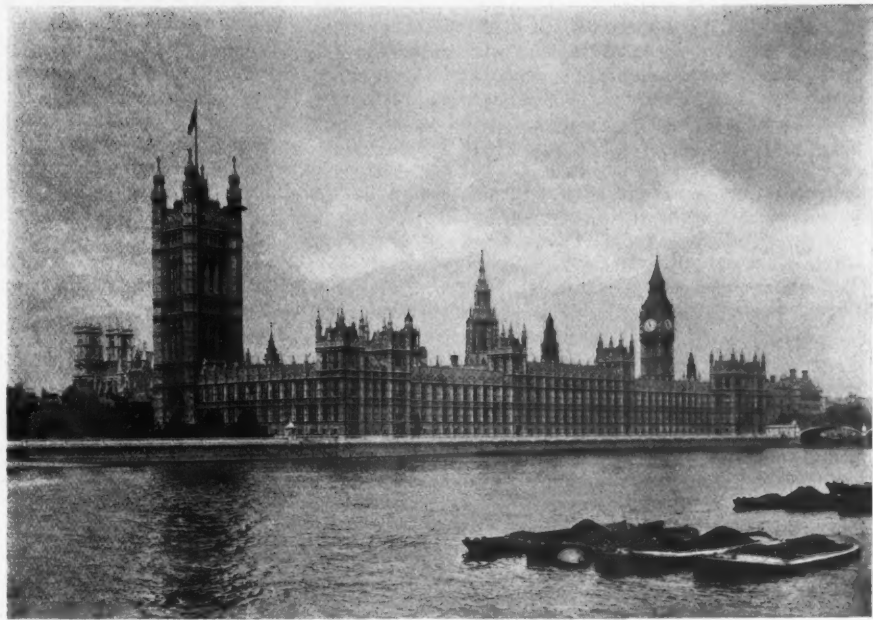
MAKING READY HALF-TONES.—This subject is again before us and comment is being made in many of our journals. The

process of underlay between plate and base saves one-half the time to secure the same result. There should be no question about that. If one has had any practical experience in making them ready, he will never rely entirely upon the overlay to do the work. The writer strongly indorses the plan advocated by Mr. Beck and others, that of underlay first thing. A practical demonstration was had the past month in our office. We had two forms of plates, 16 on sheet 24 by 37, used as inserts in one of our famous books; both had the same number of impressions. The first form was made ready entirely by overlay, as the plates were made from objects that had been destroyed and therefore could not be replaced in case of accident in taking off plate. It was deemed best not to allow plates to be removed from their base. In this case it took fifty hours to make form ready and print 18,000 sheets. The last form was made ready by underlaying plates between base and plate, and same number of impressions made in thirty-five hours. There was no great difference in the forms, both printed on one side in black and sheeted. Great care should be exercised in taking plates off; a scratch will destroy the beauty of any half-tone plate and condemn the process; but with this taken care of, the work will look much better, with no trouble after starting to run. In both cases the underlays and overlays were made by the pressman a week before the form went on the press, while his machine was running on other work.

OPINION ON ESTIMATING.—Mr. John M. Evans, Buffalo, New York, contributes the following letter to this department: "I want to add my testimony to that of others in praise of the spirit of enterprise which inspired THE INLAND PRINTER to inaugurate its 'Estimating' column, and also of your courage—and I use the word advisedly—in essaying to conduct it. In these days of investigation we meet with the two opposites in the business of estimating cost of printing: First, the man who does not figure at all, but merely guesses ('guesstimating,' as Mr. Herbert L. Baker puts it); and second, the intensely theoretical man, who has demonstrated the cost of everything to such a fine point that he forgets to apply common sense to his estimating, and either loses the job or gets the job and loses money on it, for it is a poor rule that won't work both ways. I mean by this that plain theory, while seeming to be substantially and convincingly correct, may be 'way off' in practice, and that prices which one man may claim to be preposterously low and out of joint with all reason and logic may be maintained by another under certain conditions with abundant returns. And right here let me urge this point, especially for large offices—that there be the closest harmony between the estimate man and the producing man; for what is gained by the one man's arranging and planning a job so that it can be produced at a low figure and with good financial results to the firm, when the job is done in a different and in all probability a more costly way? And while we are discussing this great economic question—for it is indeed a most vital one to the employing printer—are we certain that the work in our establishments is being turned out in the most economical way? Is the fact that we are getting a good price for the work sufficient ground for doing the work in a manner which, in an economic sense, could be much improved upon? If, for instance, we are doing double presswork on some job simply because the customer is paying, is that good business policy? In this age, when the utilitarian preaches so loudly from the hilltops, can we afford to sit down and idly fold our hands and see tremendous waste of force and energy, to say nothing of money? I have in mind the instance of a large edition of a pamphlet which was repeatedly lowered in price through competitive causes, the last price being so low that the firm who had been doing the work (and who, by the way, had an 'inside cinch' on the job) despaired of being able to do it at that figure, cut and trim how they would. Finally, through the employment of an especially large press, whereby the presswork on the immense edition was practically cut in two, and an ingenious arrangement whereby trimming and wire stitching was considerably reduced, the firm was able to handle

the job at the price quoted by the competitor (who in all probability submitted his estimate merely to test the situation and see if the job could be gotten away from the holders of the contract) and yet make as much money as they had done in former years at very much higher prices. Some may say that this was due to increased facilities and improvements of the age; but it was not altogether so—very little, in fact—it was simply an increase in applied brain power, largely superinduced by necessity, 'the mother of invention.' But we are not to make a god of this matter of utilitarianism; the matter of common sense and everyday judgment comes up again. Suppose, for instance, you have planned to run a certain job on a large press, which happens to be filled up with good work at a profitable price when you are ready to go to press, and standing beside this large press is a smaller one capable of doing the work, the only difference being increased number of impressions and consequent longer running time, and you have on hand, even with a little rushing, help that can be utilized to run the press; is it not good policy, good business, to put the job on that press, even while your theory of cost is staring you in the face? I think it is, and that all that is required to decide such matters is ordinary common sense and judgment.

"But I have already written too much in the abstract, and must hurry on to the main point which I wish to discuss, that is, R. J. C.'s letter, and his basis of cost to be used in estimating. It is most lamentably weak in everything but intention. His idea of ascertaining the exact cost of his work is a most laudable one, but his method is extremely faulty. In the first place, while endeavoring to find out the cost of presswork, he figures into his expenses the cost of his entire establishment, when he should have taken only the expenses of maintaining the pressroom. Even admitting, for the sake of argument, that his method is correct, he makes a great error; for, after figuring cost per day (\$13.23), he divides by ten, which is a great mistake, for, even though he run his presses to their utmost capacity, his working, or producing time, will probably not exceed nine hours at the most—and where is there an office that is able to run its pressroom up to its utmost capacity? Is it possible that he can avoid the numerous waits so common in pressrooms, which no customer pays for? If he can, his is indeed a model office, and the nature of his clientage is exceedingly desirable, and one not very common in any office in which I have ever had any experience. The fallacy of his method is still more clearly shown in the fact that he allows for only one pressman and two feeders for three presses. What becomes of the other press? It certainly cannot be earning its approximated cost per hour if it is not running. Therefore, instead of dividing the cost per day (\$13.23) by ten, I would divide it by nine, which would make \$1.47 per hour, instead of \$1.32. Then, as he demonstrates by the number of feeders that he cannot have more than two presses running at one time (unless he figures that his pressman is making ready on one press while the other two are running, which state of affairs would be very



Engraved by Samuel R. Mason, Cleveland, Ohio.

BRITISH HOUSES OF PARLIAMENT, LONDON.

hard to maintain with any degree of regularity, and then only with short runs), he should divide this cost per day by two instead of three, which would bring the average cost to 73½ cents per hour. This figure is nearer correct, although a little high; for, as I stated before, he has figured his list of expenditures for the whole office against the pressroom, whereas, if he intended to get at the actual cost of presswork, he should have confined it to pressroom only. Taking his items of expense as a basis, I should figure the matter about as follows:

	Total.	Composing Room.	Pressroom.
Rent.....	\$500.00	\$250.00	\$250.00
Telephone.....	90.00	45.00	45.00
Power.....	180.00	180.00
Gas.....	6.00	3.00	3.00
Fuel.....	36.00	18.00	18.00
Ink.....	180.00	180.00
Towel service.....	12.00	6.00	6.00
Rags, oil, benzine.....	12.00	12.00
Water tax.....	10.00	5.00	5.00
Advertising.....	120.00	60.00	60.00
Insurance.....	37.50	12.50	25.00
Interest on \$3,500, at 5 per cent.....	175.00	50.00	125.00
Depreciation, 10 per cent.....	350.00	200.00	150.00
Wages, pressman and two feeders.....	1,300.00	1,300.00
The boss (yourself).....	1,040.00	520.00	520.00
	\$4,048.50	\$1,169.50	\$2,879.00

This gives us actual cost of maintaining pressroom for one year \$2,879.00
 Divided by 306 working days 9.40
 Divided by 9 hours actual production..... 1.05

"As very little satisfaction is gained by obtaining the average cost per press in a pressroom composed of both jobbers and cylinders (as no one could figure to do work as cheaply on a cylinder costing from two to four times as much as a job press), we will estimate the cylinder in this case to be worth twice as much as the jobber, which will bring the cost per hour to 70 cents on the cylinder, and 35 cents on the job press.

"If R. J. C. contends against my figuring only two presses in operation at one time, and owns up to the mistake of omitting to put another feeder in his expense list, I think his position will even then be faulty, as it is not possible, except in rare instances in offices where long runs are the rule, to run much more than two-thirds capacity of the pressroom on an average; and if his is such an office (with long runs), then he has no

place in this discussion of a small job. According to his figuring of the job in question (W. N. G.'s), he figures 3,500 impressions on a cylinder to cost him 37 cents per 1,000, or, on a jobber, less than 19 cents per 1,000. It does not require even a very loose guesser to know that this is an impossibility, especially as this price per 1,000 includes the make-ready on the job.

"Now, as to composition: R. J. C. makes no mention of the cost of proofreading and the composing room's share of the expenses of the office. An office of this size will probably support, to make a liberal estimate, three men and a boy, which would make the yearly wage list about as follows:

Three men at \$15 per week each.....	\$2,340
One boy at \$5 per week.....	260

\$2 600

The cost of maintaining the composing room I have estimated to be \$1,169.50, which is about forty-five per cent of the pay roll of this department. Therefore the actual cost to the office for the time of a compositor will be forty-five per cent advance over the price paid him, or 36 cents per hour; and this is not for time of actual composition without distribution, but time of both composition and distribution on any job. I have not estimated the item of proofreading, because I infer that the 'boss' does that himself.

"These figures I do not maintain to be absolutely correct and suited to every office—the conditions and expenses of all offices being variable and comparisons of very little value, except in demonstrating a theory, which is my main object in writing to you; but I do say that, taking for a basis R. J. C.'s own figures, I have demonstrated his results to be absolutely untrustworthy and unreliable, and that he cannot do work any cheaper than at the prices I have named and not lose money; and as we have made no allowance whatever for unusually dull times, or mistakes of the 'boss,' or bad debts, or a number of other incidental leaks which are always liable to happen even where the utmost care and vigilance are exercised, it would be much sounder judgment to estimate that the cost of production would be better figured even greater.

"In conclusion, let me ask you to pardon me for trespassing on your valuable space to such great length. I assure you that only the high opinion which I have of *THE INLAND PRINTER* could induce me to enter into a controversy of this kind, as I feel confident that you did not give the matter due consideration when you allowed yourself to go on record as approving R. J. C.'s basis of cost. I, too, am a seeker after knowledge,



Photo by H. M. Benshoff, Johnstown, Pa.
ON GUARD.

and if I have herein transgressed any law of printing office economics, will be only too glad to be set right." *Answer.*—We are glad to have your letter, and you have written a powerful document, emanating as it does directly from one who is actually producing printing—one who has the practical experience and knowledge of the business, together with the theoretical knowledge of what you write. It certainly has my approval, and every printer who makes an estimate will profit by it. We all have a different way of getting at the cost (approximately), as I do not think it is possible to know the

exact cost of a certain press per hour, as in a small office this can be kept very low; as it grows, the expense grows to a certain point. Often the hard workers let go a trifle by employing some one to do certain parts of the work that they feel as if they would like to drop. Letters such as yours, and others that we have on file, will help every employing printer who cares to read *THE INLAND PRINTER*. They will be grand good matter for our older printers who have long ago given up the practical management of the composing and press rooms, but still insist that there cannot be any better way of doing work than what was employed when they were at the stone, case or press. In our next month's issue we will go over each letter and make known what we think of them. I thank you for the communication.

THE EMPLOYING PRINTER.

CONDUCTED BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

THE LESSON OF THE CHICAGO PRESSFEEDERS' STRIKE.

The recent strike of the Franklin Pressfeeders' Union, of Chicago, to enforce a demand for an increase amounting to about fifteen per cent in the scale of wages, forcibly illustrates the necessity for a more fraternal spirit upon the part of the employers and a stronger effort to stand together for the general good. When the demand for an increase in wages was made, a majority of the employers agreed to resist it. The action of the union, however, in calling the strike in only a few of the offices at a time upset calculations somewhat and resulted in a curious condition of affairs.

Instead of taking united action, some of the offices temporized and agreed to pay the scale until a definite understanding could be reached in order to be able to get out important work on hand. Some offices which refused to recognize the new scale were allowed to continue at work, although the element of security was lacking, as none knew how soon their employees might be withdrawn. Some offices soon had the strikers' places filled by girls and help from other cities. The customary attempts were made by the strikers to frighten the new employees and deter them from going to work.

One of the most important features of the strike was the plan adopted by The Henry O. Shepard Company, a firm not a member of the employing printers' organization, and one that has always been friendly to organized labor. They paid off their men on Thursday, April 7, and told them their services would not be required after that date. They stated that their business would not warrant the advance. This action came as a surprise to both the employing printers and to the union, as both had come to consider that all that was necessary was to make the "demand" upon this company to have it yield. The company had no difficulty in filling their employees' places and their work proceeded almost without interruption. That the Shepard Company's action in staying out of the employing printers' association and meeting the issue single-handed was a wise one was proven by subsequent events.

One of the largest concerns in the city, and one from which the feeders were first called, had a large contract on hand which had to be completed by a certain time. This concern, in the face of this, signed the agreement and took the risk of failure to complete the contract. Then, it is said, a rival firm, which had also entered into the agreement to stand out against the union, approached the customer of the other firm and offered to take over the contract and complete it on time. The first-named firm, upon hearing of this, at once agreed to pay the advanced scale and take back its old employees. The incident shows the weakness of the employers' organization and will encourage self-respecting employers to "paddle their own canoes" in the future, unless some assurance can be received

that the employers who enter into an agreement can be compelled to observe it.

On April 8, representatives of the employers and employees met and entered into a compromise by which the feeders yielded one-half the amount of the increase demanded. However, the compromise failed to please all the members of either side—many employers believing that having once undertaken to fight the demand, the association should not have yielded, while some of the employees thought the entire amount asked for should be insisted upon. Many of the employers, also, refused to sacrifice the people who had been employed to take the strikers' places, and thus, like most strikes, that of the Chicago pressfeeders bids fair to result in no good to anyone concerned.

As to the merits of the demand made by the Franklin Union, I will let M. J. Carroll, late editor of the *Eight-Hour Herald*, and a man well informed on all the phases of the labor movement, speak. He says:

"It is a repetition of the old story. The feeders shrewdly calculated that they were in a position to force matters to their advantage. This they proceeded to do, regardless of all question of right or wrong, or whether the proprietors were in a position to yield or not."

The lesson is that the employers must first learn to trust each other before they will be in a position to properly guard their interests as employers. Let them build up a responsible organization and then treat only with responsible organizations of journeymen. There is a way in which the employers can avoid friction with their employees, but they must first create confidence in one another.

[The above was intended for the May issue, but was not received in time for insertion. The strike has since been settled by a compromise, the employers agreeing to pay a portion of the advance asked.—EDITOR.]

THE UNION LABEL AGAIN.

Mr. John E. Wesley, for the Buffalo Typothetae, recently appeared before the upper house of the council of that city to protest against a measure requiring the union label to appear on all official municipal printing. He said:

"If the label is required to be put on all city printing, it will be equivalent to turning the internal affairs of our offices over to the union. The union can deny this printer or that printer the use of the label if it sees fit, and if it is decided that the label must be used, then a firm which does not comply with the requests of the union, no matter how unreasonable, cannot get the contract. The union would dictate the men to be employed; it would tell us whom we must discharge. If men who have been with us for many years and who have served us faithfully, refused to join the union, the union would demand their discharge. Organized labor has ample protection without adopting this ordinance."

The printing contract specified that good wages should be paid, and Chairman Adam of the council declared that should satisfy the printers.

THE CALIFORNIA CONFLICT.

Is the record of the fight between the employing and journeymen printers of Kansas City to be repeated in San Francisco? It looks like it at this writing. William E. Loy, secretary of the San Francisco Typothetae, sends me a concise and eminently fair statement of the situation from the employers' standpoint. His note contains no bombast; it makes no threats. It simply deplores the fact that the men have been misguided and relates the history of the strike. Here are some of the things he says:

"All the book and job printers, pressmen and pressfeeders belonging to the unions at work in the various job offices in this city left work on the night of April 2 and refused to return to work on the morning of April 4. The exception to this statement is such offices as conceded the demand for a nine-hour day with the same rate of wages then paid by the employers

for a ten-hour day. The members of the typothetae to the number of forty banded together to resist this demand, and as a consequence a strike was ordered by the unions in these offices. In quite a number of instances some of the best men refused to obey this mandate of the union, and continued at work. After the first three days it was seen by the employers that the strike was a failure, for the reason that enough good men remained at their posts to enable the offices to run without serious inconvenience with such nonunion and other help as was offered them. At this writing the members of the typothetae all unite in saying that they are running in very good shape. The fact must be taken into consideration, however, that business is very slow at present, and were the offices crowded with work to their full capacity it might not be possible to turn it out. In the meantime new men are coming in and taking the places of the old hands; besides, a very considerable number have gone back on the unions, and asked to be reinstated in their old positions. The employers have mutually agreed to suffer no more dictation from the unions, and have given notice that hereafter all offices thus banded together shall be run as open offices.

"Inquiry from one of the largest printing offices of this city, that of the H. S. Crocker Company, shows a very satisfactory condition of affairs. Mr. Crocker says that were it not a matter of newspaper comment and friendly talk, he would not know that a strike was on, as his departments are running very smoothly and getting out all the work offered."

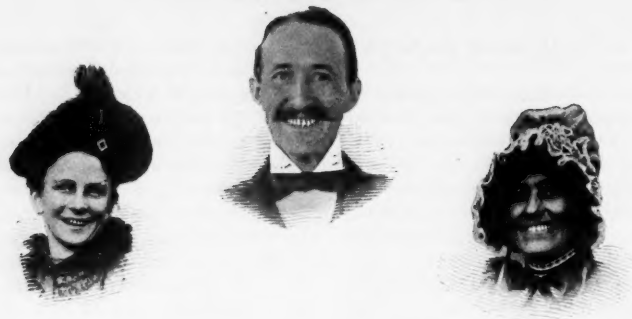
I have also received a copy of a communication issued by the employers to the unions when the demand was first made. It was prepared by Mr. C. A. Murdock, president of the San Francisco Typothetae, and is worthy to be read not only by employers who may find themselves in danger of being obliged to face a like difficulty, but also by every workman who may rely upon his union to enforce for him unjust demands and secure for him impossible conditions. Lack of room prevents more than a summary of Mr. Murdock's arguments. The letter, however, has been printed in pamphlet form, and doubtless those interested can secure a copy by applying to its author. The following points, however, are made very clear:

1. That the nine-hour proposition entails an increase in the cost of production of approximately ten per cent.
2. That out of 166 persons or firms engaged in the printing business in San Francisco, only 36 are complying with union conditions and entitled to use the union label.
3. The disadvantage of being obliged to compete with out-of-town printers, over whom the unions exercise no control.
4. The impossibility of increasing the cost of printing to the consumer.
5. The absence of more than a reasonable profit in the business as at present conducted.
6. The inopportune of the demand.

"There is a limit to what you can actually get for your labor," urges Mr. Murdock. "When you take more than the profits and infringe upon the capital, you kill your golden goose. You can fix any scale of wages you see fit, and establish any minimum of services you will render for it, but when you make the business unprofitable and cause bankruptcy or the withdrawal of capital to other channels, where it can secure reasonable returns, you are in danger of forfeiting your opportunity to draw any wages. There are limits entirely beyond our personal control. Some things we can do and some we cannot."

Attention is called to the unsuccessful attempt of the Amalgamated Engineers of England to create impossible conditions, despite their large financial resources and the sympathy of a large proportion of the general public. A strong point is also made by reference to the policy of the employers during the era of trade depression, during which no reduction in wages was attempted. Continuing, the letter adds:

"A shorter workday we are not opposed to, if it can be brought about in a way that is fair and reasonable. We do



"LAUGH, AND THE WORLD LAUGHS WITH YOU."
From photos by A. H. McQuilkin.



you the credit to believe that this movement is not made by you merely to gain an hour a day for your own individual ease and comfort, at our expense. We recognize the fact that the machines have thrown many men out of employment, and that you feel that the lessening of the workday will necessitate the employment of a larger number of men. This is an object we would gladly help, but we feel sure that the acceptance of the proposed scale would result in increasing the number of unemployed printers in San Francisco. Waiving that point, are you reasonable in doing nothing yourselves for your unfortunate fellow-craftsmen, and in asking us to do it all? If you had offered to divide the duty, and, in pursuance of it, had offered to work nine hours a day for nine hours' pay, we should have felt more like meeting you half way and allowing a reasonable increase in your hourly wages.

"We recognize your right to associate for your protection and for the furtherance of your interests generally, but we ask you to bear in mind that employers have rights, and that, being men like yourselves, they like to retain their self-respect by having something to say in the conduct of their own business. We will meet you in any reasonable manner in helping the unemployed among your number. We will pay you all we can afford to pay, but we ask you to rescind your action in arbitrarily demanding ten hours' pay for nine hours' work."

In view of the eminently fair stand taken by the San Francisco Typothetae, it is a matter of regret that a way was not found to avoid hostilities. It is scarcely to be wondered at that, after following the close reasoning contained in Mr. Murdock's letter, numbers of the union's members felt that their loyalty to their organization did not bind them to follow blindly the lead of those upon whose ears reason falls without effect. The final outcome will be awaited with unabated interest.

THE COMING CONVENTION.

As the time for the Milwaukee convention of the United Typothetae draws near, interest in it increases. From every direction come letters from employing printers, assuring me that their cities will be represented. The activity of the unions and the interest in the nine-hour question are in a measure responsible for this, but the well-known hospitality of Milwaukee and the lively interest taken by the officers of the association have also done their share. From a number of letters received suggesting possible topics for profitable discussion, I select that of Mr. Herbert L. Baker, of Buffalo, New York, who is a member of the executive committee. Mr. Baker writes:

"I believe that the most important thing for the Typothetae to consider and discuss at the next annual convention, is the extension of membership. Experience has shown that, even in cities where the local typothetae is not very active, the organization has resulted in eliminating most of the personal bitterness from competition. A great many printers, both inside and outside the organization, misunderstand its purposes and possibilities. It is a common thing to hear an outsider say, after mentioning some absurdly low price made by a competitor, 'And he is one of the active members of your typothetae, too!' It cannot be expected that an unwise man will suddenly become wise because he joins the Typothetae, nor that he will be less likely to make mistakes. As soon as he becomes better acquainted with his fellow-competitors, however, he will see the folly of taking work at a ridiculous price, simply to spite the other fellow. This robs competition of its worst feature. The organization leads to frank interchange of views and experience. It has the effect of educating all concerned to wiser, more conservative and safer methods of doing business. It also gradually instills the idea that printers have certain duties toward competitors and the trade at large; it gradually dawns on them that a man who persistently quotes unprofitable figures is not only robbing himself of the profit to which he is entitled, but is injuring the trade at large by educating the public to expect too low a range of figures. If the organization never did anything else, these results are excuse enough for its existence.

They are so valuable that the organization should have a local branch in every city where as many as ten or a dozen different firms are in the business. I believe the national organization would be doing good to themselves and to the trade if they should extend the organization into every such city. I also believe that every city having a local typothetae should make an effort to take into membership all good printing concerns in their own city, and within the immediate radius of that city's influence. In this way a large majority of the employing printers of the country would be gathered into one organization, and this could not fail to result in immense benefit to all concerned.

"Next in importance for discussion would come plans tried by different organizations for mutual benefit, such as reports on undesirable customers, collections, reduction of insurance rates, etc. Every live local organization has schemes of this sort in use which could well be adopted by all local branches to advantage.

"I should also like to have discussed the matter of technical classes or schools or lectures, for the benefit of the workers. I should not be in favor of these benefits being extended to outsiders who wish to learn the business, but simply to confine them to those who are earning their living in the trade, and wish to improve themselves. It would be an easy matter in any city to arrange a course of regular lectures on practical subjects, followed by technical discussions, and those interested would be sure to attend so long as they were directly beneficial. The Typothetae could well afford to take up such work as this. It would well repay its cost in increased efficiency among employes; and the mutual association of employers and employes in such an enterprise could not but lead to a better acquaintance and understanding between them.

"Aside from these matters there are the regular things which come up for discussion every year and need not be enumerated here."

Mr. Baker's programme is certainly one which, if adopted, would result in greatly building up and increasing the influence of the association. Some further suggestions may be offered later.

THE CITY VERSUS THE COUNTRY.

In view of the frequent exodus of large printing concerns from the populous cities into rural communities, the several influences which contribute to bringing about this result are worthy investigation. Among these influences the aggressiveness of trades unions, which thrive with greater facility in the city, is not to be underestimated. A sometime official of the International Union of Machinists, Archer Landon, now superintendent of a large manufactory in an inland Michigan town, is quoted by the *Detroit Free Press* as saying:

"There is practically no unionism in the country towns. Unionism is all in the cities, and this, I think, has had the effect to send factories so largely into the country. This is easily demonstrated by the fact that most new factories go to the smaller cities. It is a good thing in that it relieves the congestion of the cities and has a tendency to even up business. There is at least a difference of twenty-five per cent in favor of the country in the matter of the cost of living, and the men are ever so much better off in the matter of air, ventilation, recreation and the general harmonies of existence.

"I am just as strong a trades-unionist as ever," continued Mr. Landon, diverging somewhat, "but I have learned that labor, as a rule, makes a great mistake in striking against the manufacturer. The real trouble is beyond."

MR. HEDGER LIKES OUR STYLE.

Messrs. Cassell, the well-known printers of London, recently sent their head manager, Mr. Frederick Hedger, to this side of the water for the purpose of examining and reporting upon the printing industry in America. On his return Mr. Hedger recommended the adoption by Cassell's of many American presses, folding and wrapping machines, wire stitchers, etc., and

with this new plant the firm is planning to turn out big editions of periodicals and magazines with a speed and economy that cannot be surpassed. Mr. Hedger, in a lecture given before a British audience on the subject, illustrated with lantern slides, described the De Vinne and other plants. He is reported by the *Printing World* as saying, one evidence that America is a democratic country is indicated by the fact that the feeders of presses do not necessarily grow into grayheaded machine boys. They are allowed to pick up the business of pressmen. To quote the *World*, "This possibility of promotion ought to and probably does imply a much more useful and intelligent class of printers' laborers than that to which we are accustomed in Great Britain; and the natural consequence is that the American laborers get higher wages than ours, and are well worth the difference. But fancy such a state of things in conservative London. Fancy, rather, the statue of Lord Nelson dancing a hornpipe round Trafalgar Square to the tune of 'Yankee Doodle.' Socially as well as physically, the atmosphere of New York is far more elastic and far more energizing than that of London."

NOTES.

THE master printers, of Newark, New Jersey, have organized to resist the nine-hour demand.

CHARLES W. MCCLUER, prominently identified with the printing industry in Chicago for thirty years, died there April 6.

AUSTIN J. ROBERTS, one of the founders of the publishing house of Roberts Brothers, of Boston, died in New York, recently, at the age of sixty-eight years. He had resided in New York for twenty-five years.

THE Old-Time Printers' Association, of Chicago, at its annual meeting, elected Dennis J. Hynes, president; M. N. Gaul, vice-president; N. A. Reed, John R. Dailey and P. J. Cahill, trustees; Henry R. Boss, secretary.

THE Reed Publishing Company has been incorporated in Denver with a paid-up capital of \$50,000, for the purpose of carrying on a general printing and publishing business. The incorporators are H. J. Reed, M. I. B. Reed and Alexander Coleman.

THE ARTISAN.

CONDUCTED BY AUG. M'CRAITH.

The purpose of this department is to give a fair consideration to the conditions in the printing trade which weigh upon the interests of the artisan, with notes and comments on relevant topics.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Bulletin de L'Imprimerie (monthly). 7 Rue Suger, Paris, France.

Typographical Journal (semi-monthly), 25 cents a year. J. W. Bramwood, DeSoto block, Indianapolis, Ind.

The American Pressman (monthly), \$1 a year; 10 cents a copy. Frank Pampusch, 350 Dearborn street, Chicago.

Australian Typographical Journal (monthly), 75 cents per year. 487 Collins street, West Melbourne, Australia.

Scottish Typographical Circular (monthly), 1s. per year. The Scottish Typographical Association. Address William Fyfe, 17 Dear street, Park street, Edinburgh, Scotland.

THE LABORER AND THE CAPITALIST.

"When round her spindle with unceasing drone,
Nature still whirls the unending thread of life."

"The Laborer and the Capitalist," by Hon. Freeman Otis Willey, of New York, is the latest addition to the mass of literature published on labor in recent years. The author attempts, apparently in a conciliatory way, to vanquish the arguments of the reform school, producing comparisons and examples to show that the industrial unrest is unfounded and largely a mental aberration, needing only a proper knowledge of the situation to be dispelled. That much of that which is written in the name of labor is unthoughtful, and the remedial schemes advanced whimsical, is not to be gainsaid, and taking it all in conjunction with the varied elements that, in the nature of things, are bound to be attracted to a sphere of agitation, it

is an easy matter to find in the reform movement "soft wood to split"; and while there may be some just criticism in Mr. Willey's book, one cannot but feel that in his treatment of main issues bottom is not reached. At least so it appears to the lay mind.

"What our people look upon as monopoly," he remarks, "relates not so much to the enjoyment of a special privilege as to the amount of wealth that is gathered and controlled by individuals and corporations," and points out that, as the wealth of earth equally divided would give to each in the neighborhood of \$200, all those possessing over that sum are monopolists, according to the code. It may be that in the ordinary mind much wealth is monopoly *per se*, and some dissenters may so construe it; but generally, I believe, it can be said that in the reform world excessive accumulation is looked upon as an evidence of monopoly and the end desired to be to remove the cause, for certain it is that equal distribution of existing wealth would avail but little were the avenues to future wealth unchanged. Strictly speaking, however, all wealth engaged as capital, in producing, under existing financial arrangements, has a special privilege, and to such extent is monopolistic. The difference between the mechanic with his \$100 in bank and Vanderbilt with his railway millions is one of degree only. Both draw interest, get something for nothing; and what matters it to them who pay it, the self-sacrifice of the mechanic or what special brain cells Vanderbilt may possess? So may "grocers, lawyers, shoemakers," as Mr. Willey remarks, drawing comparisons, be monopolists, having possession of capital which enables them to control finances, but the competition between such can hardly be compared to that of railway magnates, as we are so told:

"So far as it relates to privilege, the peanut vender with legal permission to control a stated portion of the sidewalk has a monopoly no less than the Vanderbilts with their railroads."

Be this so or not, we know that competing opportunities in one are far greater than in the other. All merchants may sell peanuts, and customers are not in any event compelled to buy them, whereas they must patronize railroads. The city does not give the sidewalk outright to the vender, and would that we could say the same of railroads. Neither have we heard of peanut vendors issuing mortgages on their rolling stock, foreclosing, watering, dividending, securing subsidies from the Government, pooling or working Congress. While the principle may, then, be somewhat similar, it is evident the practice is not.

Neither can we excuse the collection of large sums of money by a few on the ground that it is expended upon labor in other directions; or, as Mr. Willey cites:

"Let us illustrate the principle by a reference to the two men just discussed—Pulitzer and Astor. New York is the seat of their business. Jones has performed labor for them. The money he has taken to a far-away State to use in the purchase of a home. Smith has sold them paint, glass, etc.; the quarryman has sold them stone; the lumberman, lumber. With the profits realized from such sales these merchants and laborers have employed other labor, erected buildings in other cities, or perchance built ships that now float on distant seas. In other words, whatever Pulitzer and Astor gain is piled up in New York, where it is created, while that which has been gained by the great number who are now and have been employed by them, and who have enjoyed their trade, has been carried in fractional parts to the east, to the west, to the north, to the south, and has become so mixed and interwoven with gains from other sources that it cannot be pointed out as having been helped into existence by the energy of Pulitzer and Astor. But it has, nevertheless; it exists as a result of their wealth piled up in New York."

This assumes that if Pulitzer had not run a newspaper, or Astor built houses, a certain amount of production and consumption would not have ensued. Now, in the first place, if

Pulitzer had never issued the *World* his readers and advertisers would have been distributed among other papers. And if not, the equivalent money would have been expended in some other direction. Pulitzer, though, with the aid of a telegraph monopoly and many others, is enabled to rear a paper by which he secures costly prices for advertisements, which are paid for by consumers, not the merchants. After so accumulating he erects a building, to the edification of Mr. Willey, to wit:

"It is the most costly home a newspaper ever had. It is a compliment to the business talent of its owner, and an ornament to the city above which it towers so grandly. I watched it while it was in process of erection; I heard the sound of the trowel and the hammer; I was glad as, day by day, it mounted skyward, still skyward, till the gilded dome almost touched the clouds. And when it was finished I wished that its owner might build a thousand like it, since every pound of stone, every pane of glass, every foot of lumber, every brick, every nail, every drop of paint, etc., would have to be bought of labor. And then

the interest on the money invested, the taxes and other incidentals, and see what the expense had been from the first to the last. When this was done, lo and behold, the land had cost the owner almost four times what he was receiving for it. How can it be said that as a rule the earlier settlers have not contributed their share toward the present value of the whole city?"

This is one of those "land poor" cases. For forty years he kept that splendid piece of land idle, and thus advanced the interests of the city! As an early settler who didn't settle, we pass him up.

On the subject of interest we are told: "If the wage-earner pays interest, the capitalists pay him the wages that pay that interest, which is the very money the wage-earner would otherwise use to purchase goods of the capitalist. How, therefore, can it help capital to charge interest up to labor, since the more interest labor pays, the less goods it can buy of capital?"

This is like asking one to scratch his right ear with his left hand. We frankly admit we do not know, and respect-



"HOW BIG IS ROLAND?"



Photos by F. C. Morrow, Leavenworth, Kan.
"JUST SO BIG!"

every dollar received for rent would be used to purchase labor, or goods produced by labor, so that after Pulitzer shall have passed from earth the building he has reared will continue to administer to the wants of the human kind."

Reading this, one would think that laborers, had it not been for the Pulitzers and Astors adroitly securing the special privileges above mentioned, or apportioning certain slices of land, would have sat around and sucked their thumbs. I will venture to say, however, with all due respect, that could such individuals, and all their kind, with their schemes, ideas or hobbies, be set down in the wilds of Africa, labor would be ten times better off. Just what earthly use an Astor, in taking from labor its earnings in the form of rent, and paying it out to other labor for waste and extravagance, is to a community, must always remain a mystery—to some of us, at least. We think it preferable to allow the first set of laborers (from whom Astor collects) to expend their earnings among the second set of laborers without intervention. We also learn:

"A real estate agent lately stated that not long since he sold a piece of land in the city of New York for a gentleman who had owned it forty years, and who was very happy over the price he was receiving. The agent suggested that he compute

fully propound another: Does the fact that a large portion of the business community is hampered by interest as well as are the laborers, justify interest? We thought that was the difficulty.

Finally: "Can drudgery, for example, be abolished? With all our progress in invention in every department of industry, has drudgery been really and absolutely lessened?" To the first, yes; it certainly can. To the second, generally speaking, no; drudgery has not been lessened, and after wading through the 310 pages of the Honorable Mr. Willey's book, we can state with confidence it certainly has not been abolished. While there are some commendable portions, on the whole there is "too much water in its ink."

"The Laborer and the Capitalist," \$1.25; Equitable Publishing Company, New York.

THE LAW OF VIOLENCE.

John Gwyn, in 1663, printed: "If the magistrates prevent judgment, the people are bound by the law of God to execute judgment without them and upon them." This was a kind of a justification of the execution of Charles I., as well as a threat against Charles II., then king of England. Printers had a hard

time of it in those days. They did not wait to pass an Ellsworth bill, for John was sentenced to be hanged, while alive to be cut down, castrated and disemboweled. "And you still living," continued Chief Justice Hyde, "your entrails are to be burnt before your eyes, your head to be cut off and your head and quarters to be disposed of at the pleasure of the king's majesty." The sentence was executed. His head and limbs were set up before the gates of the city. Just 235 years ago; and now printers retaliate by setting up "king" with a lower-case k. The case of John Matthews, aged nineteen, is another illustration of the progress man has made from the brute. He published a tract in favor of hereditary right; that is, in favor of the expelled Stuarts. This was over fifty years after Gwyn, and the powers that reigned contented themselves with simple

execution in his case. The fine art of the slaughterhouse was not called into play. While we may congratulate ourselves for living in a different era, still there is yet room for improvement along the same path. For instance, there is Lattimer. Stupefied with labor's monotony, perception dulled by the coal's black dust, working, groping in the dark, ordered about and barked at, plucked by company's stores, human nature at last revolts. They stop. What then? Shot in the back!

Not a very edifying spectacle, to say the least. Savors somewhat of Jeffries, Hyde, Tyburn. A miner once told the writer he went into the mines at the age of seven. He never saw any book but the Bible, and he never heard any doctrine preached but "Servants be obedient to your masters" until he ran away from the place at the age of twenty-one. Then to send a note home he had to cut the letters out of a paper and paste them together. And this was the message he sent: "I'll never go



AN INITIAL LESSON.

back so long as h—— is open." When you get men down to that level, ready to defy all seen and unseen powers for the spark of life, something has got to give way, and shooting in the back will not relieve the tension. Not one jot of evidence was there to show that these men even threatened violence. They simply walked on the highway, bearing the American flag, with the intention of seeking their fellow-workers' coöperation to stop work. If this be a crime, then what is liberty? Yet there are newspapers which say that verdict which liberated the sheriff and his posse was a triumph of law and order. Justice Holmes, of Massachusetts, recently said, "There is nothing but the merest guesswork upon which to base the claim that the entire criminal law does not create more crime than it prevents." Lattimer is substantiation of it, were evidence necessary. Prince Krapotkin, speaking in Chickering Hall last November, said: "Every man desires that there will be no violence on either side. If none from above, there would be none from under." Taking all of which into serious consideration, it does not take a physician to declare that shooting in the back is not good for the health of either man or institutions.

WOMEN AND TOIL.

Away upon the top of a large business block in the heart of New York's whirl of life and bustle is one of those large dining halls so popular of recent years. Gentle strains of music wafted over a garden of exotics, palms and lilies scattered about, a sweeping view of a great city stretching as far as the eye can reach, a sparkling sun dancing on a mighty expanse of water dotted with craft of all kinds and extending to the ocean, ending

only where the horizon dips its crest, make it a place fit to dine the gods, were they so vulgar as to be possessed of a digestive apparatus. The whole is presided over by a woman, sole proprietor. Affable, courteous, entertaining, at once on speaking terms with all her patrons, men of affairs in the community, attending personally to her business, she is literally coining money. On a Sunday morning she may be seen on dress parade with the swells on Fifth avenue, or later spinning on her wheel with the usual throng along the beautiful path to Coney Island, or again enjoying the innocent delights of the Waldorf-Astoria. The good things of life are hers, and she makes the most of it.

It is not of her, however, we wish particularly to write, but of those in a different though close connection. Nearly all things have their shady side and it falls to the lot of some to see it more plainly than others, not because they desire to, but that they cannot avoid it. It is not a pleasant task to be exposing the ills of society or the shortcomings of individuals in the coldness of printers' ink, but only so can correction be secured. To be brief, then, in this case it is our lady's waiter girls, in modest attire, white-capped and aproned, whose mien is in so striking contrast to that of their employer. One cannot help but notice it, especially if he have a knowledge of the other side of life. Go into the place at early morn or late at night, there they are, bustling, hustling about, with anxious eye and weary aspect. For six days, and for seven every other week, they can be found in waiting, and at a salary that needs tips and outside aid to make it respectable, as the word goes. Not only this, but to be courteous and sociable as well; to smile at the cheap jest of the fop or submit quietly to the complaint of the grumbler.

What we would like to ask is: Suppose this woman, smart and enterprising as she is, had to give up her bicycle rides or put on extra help because a union said so, would her individual rights be invaded?

In the city of Indianapolis, and it is no exception, the writer has known young women to work in dry-goods houses for a weekly stipend of \$2, including Saturday night, all other nights off owing to the men-clerks' union. When unionism, however, was suggested to them the reception was almost contemptuous, while their loyalty to "our store" was quite fervid. In the city of Boston, in book offices, women have displaced men on piece composition, with the exception of the city directory, by accepting a lower rate of wages and submitting to impositions, not knowing whither she was tending. They, too, do not take to unions, and are also loyal. Writing from St. Louis, Doctor Sutter says: "One reason why servant girls go crazy in such startling numbers is that their lives are solitary and without much hope. The domestic has only worry and work, with the consciousness that very little reward is hers, and that nothing is in store for her but poverty, more work, and a rapidly lessening capacity to earn a living." Woman, as a rule, can be found loyal to her employers, even to the extent of abuse, while her rights exist only in parlors, or when they cost nothing.

Again, one of the largest clothing houses in the country, with branches in Chicago, Boston and elsewhere, has recently had trouble with its employees. For the munificent sum of \$7 a week, these Jews and Italians, hunted from their native heath by lord and master, yearning for the land of freedom with hands outstretched, have been sewing their lifeblood into fine raiment that American manhood may look respectable. For surely such manhood needs fine clothes. But it is dangerous work, that carries with it the Marseillaise and the red flag. At the Louis Kossuth celebration here recently there were more socialist organizations present than any other, so much so that conservative Hungarians refused to do honor to the great revolutionist. It will not do to cry out against immigration. Relief is not to be had in a Lodge bill that bases good citizenship on the alphabet and ignores the stomach. Of this class of workers Morris Rosenfeld, one of their number, or "tailor poet" as he is called, has proven his education sufficiently to put their woes

in verse, a volume from whose pen will be shortly published by a Boston firm.

THE SWEATSHOP—A MODERN "SONG OF THE SHIRT."

The machines in the shop, so wildly they roar
That oft I forget in their roar that I am—
In the terrible tumult I'm buried,
The me is all gone, a machine I become.
I work, work, work on unceasing;
'Tis toil, toil, toil unending.
Why? For whom? I know not, I ask not.
A machine? How can it e'er fashion a thought?

No room for feelings, for thought or for reason,
All bitter and bloody the work kills the noblest,
The best, the most beautiful, the richest, the deepest,
The highest in life is crushed to the earth.
On fly the seconds, the minutes, the hours,
The nights like the days flee swiftly as sails;
I drive the machine as though I would catch them,
Unavailing I chase them, unceasing I speed.

The clock in the workshop is never at rest;
Ever pointing and ticking and waking together.
Its ticking and waking had meaning, they told me,
And reason was in it, they said to me then;
And still something, as though a dream, I remember;
Life, sense and this something the clock wakens in me—
What it is, I forget; ask me not!
I know not, I know not, I am a machine!

And then, at times, the clock I hear,
Its pointing, its language, I understand different;
Its unrest (pendulum) pushes me onward;
"Work more, more, much more."
In its sound the angry words of the boss,
In its two hands his gloomy face I see.
The clock, I shudder—it seems to drive and cry:
"Machine," and shriek out, "sew, sew."

ANOTHER young Russian is doing some work in the same line which is attracting considerable attention. Basil Dahl is his name, his age twenty-three, and three years ago he knew not a word of English. Following is an extract from

TO THE TOILERS.

I hate your superstition, workmen,
I loathe your blindness and stupidity.
Your pointed quips have never made me laugh;
Your senseless chat is wearisome to me;
Your shallow joy is not the joy I like.
But when I contemplate your ceaseless toil,
Your quiet activity and sunless life,
Your works of splendor and gigantic strength,
I bow my head in reverence to you.
The cliffs are mighty in the wilderness;
The woods are terrible when shook by storm;
The streams are awful in their hasty course;
But cliffs, and woods, and streams all disappear
When touched by your unconquerable hands.
Were you as wise as you are powerful,
You would be happy, great and revered.

You take much pride in your humanity,
And think you are your maker's masterpiece;
But know you what it is to be a man?
The eagle builds a nest as well as you;
The playful bird seeks food as well as you;
The feeble fly doth breed as well as you;
Whereof consists your high humanity?

You live and know not what existence is;
You die and know not what the grave entombs;
You trust and know not what your faith implies;
You hope and know not what it is to hope.
If you would know the mysteries of life,
And know the secrets of the dismal grave;
If you would know the meaning of your faith,
And also know the sequel of your hope—
You would not then abide in wretchedness,
And not be dead, not having lived before;
You would not then believe in wind and dust,
Or e'en hope for that which cannot be!
Your wrinkled faces would be fresh with health,
And light with joy your nigh extinguished eyes;
Your weary hands would be strong as steel,
And swifter than a stag's your strengthless feet;
Your hearts would feel, but never sigh with grief;
Your heads would think, but never ache with care;

Your lips would speak, but never reek with fume;
Each word of yours would be a pleasant sound,
And you—a spring upon the beautiful earth.

Erect new houses, spacious, neat and snug,
With carvings rare adorned and gables quaint.
The rocks will furnish you with stone enough,
The woods will furnish you with wood enough,
The pits will furnish you with clay enough,
And you have strength and skill and sense enough.
Allow the crystal sky to spread undimmed,
The element sun to shine unhindered.
What joy it were to see you thus transformed!

NOTES.

W. B. BENOIST, secretary of San Francisco Union for several years, is a candidate for State printer.

CHARLES DEACON, recording secretary and organizer of Chicago Union, has been appointed superintendent of the Childs-Drexel Home.

THE *Tacoma Union Printer*, Washington, presents a bright appearance, is well edited and newsy. The fifteenth district deserves credit for producing and supporting a paper of the kind.

AN attempt to repeal the overtime law at the May meeting of No. 6 was defeated, and it was made to apply to subs as well as regulars. Upon receiving overtime equaling a day a sub must be put on.

THE London Coöperative Printing Society, Tudor street, E. C., have reduced their working hours to forty-eight per week. At Sheffield, they have been reduced to fifty-one hours by mutual agreement between master printers and workmen.

AT the regular monthly meeting of the Adams Cylinder and Web Press Printers' Association, No. 51, New York City, held April 20, 1898, the following gentlemen were elected delegates to attend the Cleveland Convention: Benjamin Thompson, John T. Moran, William J. Kelly, Charles Tompkins, William Webb and William French.

G. W. HAGANS, a member of San Francisco Typographical Union, has offered the following amendment to the scale of prices of No. 21: "Any member of the union can work on estimated time on jobwork when it is agreeable, estimation to be made in compliance to the job scale." Mr. Hagans presents the following arguments in favor of his plan: First, the job compositor, fast and slow, will be paid according to his ability; second, it will enable the foreman of an office to employ both fast and slow compositors, working under the same scale of estimated time; third, it will enable union offices to draw the work away from nonunion offices, which will strengthen the union offices. In establishing the scale for estimation Mr. Hagans says the union would place the fast man and the slow man on the same footing, as is done when they work by the piece or by the thousand.

E. L. MARSTERS, Albany, New York, writes us: "The efforts of the printers of New York State to abolish printing in the penal institutions of that State was partly successful. Heretofore State reports and printing for all State departments of the State, and for the political divisions of the State, were allowed to be printed. Under the bill which they succeeded in passing after a hard struggle, 'no printing or photo-engraving shall be done in any State prison, penitentiary or reformatory for the State or any political division thereof, or for any public institution owned or managed and controlled by the State or any such political division, except such printing as may be required for or used in the penal and State charitable institutions, and the reports of the State Commission of Prisons and the Superintendent of Prisons, and all printing required in their offices.'" Governor Black has signed the bill.

THE police prevented the May-day celebration of the New York Socialists. Permits were issued for a parade and meetings, but owing to the attitude of the Socialists toward the war, they were revoked, excepting for a meeting at the Washington

Arch. Here a speaker said that even if the Cubans were freed they would be no better off than the downtrodden workers of America. He was arrested. Another speaker said that Weyler was no worse than Rockefeller. An indignation meeting was held in the Germania Assembly Rooms and resolutions adopted denouncing the police and sympathizing with Spanish Socialists. At a meeting of the Central Labor Union, Bolton Hall, son of the Rev. Dr. Hall, and who acts as treasurer for the Longshoremen's Union, endeavored to have the Central Labor Union declare for peace. Ernest Howard Crosby, attorney, and president of the Social Reform Club, was also on the same errand. They did not succeed. Mr. Crosby is a nonresistant.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

FOR MAGAZINES on presswork, etc., see also Department "Notes on Job Composition."

COLOR PRINTER, by J. F. Earhart. The standard on color printing in America. 8½ by 10½ inches; 137 pages letterpress, ninety color plates in two to twenty colors each. \$15, reduced to \$10.

PRESSWORK.—A manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly. The only complete and authentic work on the subject published. Bound in cloth; 96 pages. \$1.50.

THE HARMONIZER, by J. F. Earhart. A concise guide in colorwork for the pressroom and elsewhere. Shows great variety of harmonious effects in printing colored inks on colored stocks. Invaluable to every pressman. \$3.50.

VARNISHES, LACQUERS, PRINTING INKS AND SEALING WAXES; their raw materials and their manufacture, the art of varnishing and lacquering, including the preparation of putties and stains for wood, ivory, bone, horn and leather, by William T. Brannet. Illustrated by 37 engravings; 367 pages. \$3.

WHITE'S MULTI-COLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. 80 cents.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood by the advanced printer or the apprentice. Several chapters, fully illustrated, are devoted to "making" the margins. 96 pages, 4 by 6 inches, full leather, flexible, gold side stamp. \$1.

THE MANUFACTURE OF INK; comprising the raw materials and the preparation of writing, copying and hektograph inks, safety inks, ink extracts and powders, colored inks, solid inks, lithographic inks and crayons, printing ink, ink or aniline pencils, marking inks, ink specialties, sympathetic inks, stamp and stencil inks, wash blue, etc. Translated from the German of Sigmund Lehner, with additions by William T. Brannet. Illustrated; 230 pages. \$2.

EMBOSSING MADE EASY.—By P. J. Lawlor, a practical pressman and embosser. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. There are nearly a dozen pages of embossed specimens in bronze and colored inks, each worked on a different kind of stock from the rest, to show the effect of embossing on various kinds of stock. Instructions are given for making dies from various materials readily obtained by every printer, also complete instructions for etching dies on zinc. There are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press. \$1.

ROLLERS THAT REFUSE TO WORK COLORED INKS.—I. S. & Co., of Lovington, Illinois, say: "We have a new set of rollers on a job press that work O. K. with black ink, but with red, blue, green and other colors tried they positively refuse to take ink. Our workmen are all stuck. Can you help us out? Are the rollers, the ink or the pressman to blame?" *Answer.* Wash the rollers with clean soapsuds, sponge them off quickly and leave them to dry about ten or fifteen minutes, and they will distribute and work any color or grade of ink that can be worked on a printing press. Wash off the disk of the press with turpentine or benzine about the time you wash off the rollers. Don't have any oil on the disk.

PRINTING GOLD LEAF ON RIBBON.—O. M. F., of Toledo, Ohio, sends a sample of printing on ribbon, regarding which he says: "I printed it with sizing and let it lay forty-eight hours to dry, then printed it and put on the gold leaf; but it rubs off anyway." *Answer.*—Your sizing was not right for the purpose. You must use a "glair" or size made with the whites

of eggs, or a bookbinders' size which is employed in holding on gold or silver leaf. The gold leaf is laid on to the ribbon, which has been previously faced with the sizing, and the ribbon and leaf subjected to heated pressure, which "sets" the gold firmly. When dry, the surplus leaf can be brushed off with a silk handkerchief.

CAN NEWSPAPERS COMMUNICATE INFECTIOUS DISEASES?—A subscriber, who fears that the infectious diseases peculiar to Cuba, such as yellow fever, smallpox, etc., may be communicated to this country by means of newspapers published there, and sent here by our soldiery, desires to know if there is a possible way of preventing its spread in the United States. *Answer.*—There is a way, and it may be stated in the following, which appeared in *The Printer's Register*, of London, not long since: "There is smallpox in Middlesborough, and the manager of the *North-Eastern Daily Gazette*, produced in that town, got anxious as to his sales in the village outside, where people might be afraid of handling a news-sheet published in the stricken district. He resolved, therefore, on disinfecting the paper on which the *Gazette* is printed. The ordinary reel dampening machine is employed; a disinfecting solution, free from smell, being used instead of water. Thus a paper is produced absolutely free from infection, and also giving off a health-protecting influence."

FEEDING PAPER TO JOB PRESSES.—G. A. P., of Millville, Pennsylvania, has sent us a specimen of the note-head of *The Weekly Tablet*, printed in blue and brown ink, on white paper, regarding which he asks our criticism. He also adds the following pointer, for the benefit of those feeding job presses. Here is what he says: "The best thing to facilitate the handling of paper, when feeding job presses, is a few drops of glycerin rubbed on the hands." This is suggested, because the fingers soon become dry and lose their elasticity and grip in taking up the sheets of paper. This is certainly a much better way of keeping the fleshy parts of the fingers moist, than that of moistening them with the tongue and smearing the stock with tobacco and saliva stains. Regarding your note-head, let us say that the composition is quite neat; but you have detracted from this merit by printing the tint in the left-hand panel in too dark a blue. It would have improved the job had you run the ground tint in a much lighter blue, green or pink. The almost extreme strength of panel, as printed, has spoiled what might, otherwise colored, have proven a neat and genteel-looking heading.

WATERPROOF ROADWAY SIGN PRINTING.—W. L., Jr., of New York City, has sent us a sample of durable card, which some Western people are making an effort to induce people to use and believe is better than wood fence signs, tin, etc., as signs made of this cardboard will not warp or split, being waterproof; nor will the colors wash as in lithography. The writer adds: "Please advise me how waterproof roadway paper signs are made." *Answer.*—Any cardboard manufacturer in New York can make you stock same as sample sent. It is made up of a different number of sheets of paper made from jute and manila fiber, and used as a "filler"; on the face or outside is pasted a thin sheet of an inferior grade of white and a thin sheet of a much better grade of white for printing on; a sheet of good manila paper covers the back. All the sheets are put together with paste made for cardboard manufacture, and, when dry, calendered very hard by being run through very powerful steel cylinders. The printing is done in the ordinary way, the black or blue ink used having a proportionate amount of gloss varnish, which is made by printing-ink manufacturers.

A SUGGESTION FROM ONE OF OUR READERS.—R. V. F., of Mandan, North Dakota, writes: "In the February number of *THE INLAND PRINTER* I noticed J. W. D., Jr.'s, inquiries about the cause of a slur on the left hand of a No. 6½ envelope, printed on a Gordon press, with new rollers, etc. You recommended roller supporters. In this you may be all right; but I have a device I consider better. When a press is in constant use, the track, on which the roller bearings run, often becomes



Photo by J. H. Tarbell, Asheville, N. C.

TYPE OF CAROLINIAN MOUNTAINEER.

smooth and greasy, so that when the rollers come in contact with the type they slide over the type instead of rolling over—this causes the slur. My remedy, after a careful examination, was simply to drop a pinch of rosin, with a drop or so of oil, on the bearings or tracks, thus making it a little gummy. Of course, it is always wise to wash this off at intervals, so that it won't harden and make the track heavy. You will find that by applying this remedy there will be no liability to slur."

Answer.—The suggestion is a good one in certain cases; but if a set of new rollers are carried on a job press, with only a couple of small lines of type up in one end of the chase, and a few more lines set in another part of the chase, to be worked on a lot of envelopes, and the press run at the usual speed for such work, we will find that a pair of roller supports will easily beat all the rosin and oil fakes. The roller supports *protect* the face of the form and force the rollers to revolve at the same speed the press is running at. This is the correct principle of imparting ink to a form; and the more *delicately* this can be done the more perfect will be the ink covering. Gummed bearings cannot accomplish either of these essentials.

A FEW QUESTIONS FROM NORTH DAKOTA.—"Novice," writing from Sheldon, of that State, propounds the following: "(1) What do you consider the best wash for job-press rollers? (2) I find benzine takes off purple copying ink with great difficulty. What is the remedy? Through accident, I discovered that tar soap and water takes it off readily. Is that injurious to the rollers? (3) On a Peerless jobber, I find the diameter of one set of roller bearers to be about one-eighth inch less than the other two sets. Is that accidental or design? The rollers are of uniform size. (4) Can half-tones be worked on an ordinary Washington hand press?" *Answer.*—(1) Machine oil, turpentine, tarcolin and petroleum are all good washes, and far better than benzine for type and rollers; after using any of those recommended, the rollers should be slightly sponged off with water a few moments before using. Benzine is apt to crack the face of good rollers in a short time. (2) Soap and water—not too much at a time—is best to wash off copying inks from rollers, type or press; weak lye may also be used. (3) The difference in size of roller bearers is probably intentional; the smaller set being used on old or well-seasoned rollers—the diameter of which has decreased, through wear and evaporation. (4) Yes; half-tones, or any kind of engraving, can be printed in the very best manner possible on the Washington hand press. Why, this kind of press is used almost entirely for the production of the fine art proofs of the half-tone work done by photo-engravers. In proper hands, the hand press, like a fine violin, can be made to produce the very best results.

AN INVENTION FOR THE TIRED FEEDER-BOY.—The following from the *Glencove Banner*, of some time ago, fell under our notice, and by way of a "comforter" to our boys we give the item for what it is worth. We have been watching the Patent Office reports for further information. Here is what is said by the *Banner*: "It is very seldom that a country editor 'strikes it rich,' but if our friend Small, of the *Buffalo Lake News*, isn't a wealthy man in short order we miss our guess. He has invented a feeding attachment, for a job press, that is the finest and, in fact, the only thing of the kind we have ever seen. By its use a feeder can throw his paper or cards on the tympan sheet in almost any way, and this wonderful little device straightens them out better than the deft hand of the operator could. In order to have it thoroughly tested, Mr. Small put one on one of our job presses, and we are convinced, beyond a doubt, that it is one of the most important inventions in relation to printing presses that has been patented for several years. In doing double colorwork is where it becomes almost essential. The register is absolutely correct, in fact so much so that when we run a card through the press five times, lifting it off each time and throwing it on carelessly, it wouldn't so much as 'blur' a rule. Another big advantage

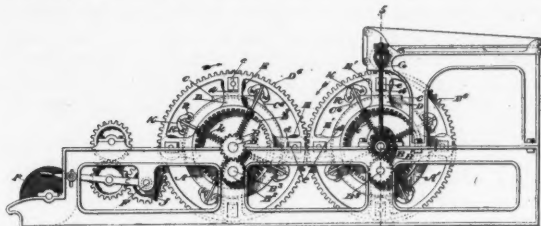
is that it allows the gripper to be used on both ends of a sheet, no matter how close the type works to the top of the sheet, as the gauge slides away before the gripper comes down. Only a printer can realize the value of such an attachment. What it will cost is as yet hard to say, as the one put onto our press is handmade. But as it works absolutely perfect it is bound to be a big thing, and the inventor will certainly make his fortune out of it."

CAN'T MANAGE HALF-TONE MAKE-READY.—W. K., of New York City, writes: "I have been a former resident of Chicago, and would respectfully ask your valuable advice. I am a good all-round cylinder pressman, but have at my present place more or less trouble with half-tone cuts; am good enough on half-tones with borders around them, but am hardly able to make a success out of half-tones with edges. It seems to be impossible for me to make such ready—always have trouble with edge. Scraping or cutting out on tympan seems not to improve it any, as the outside edge will always be rough." *Answer.*—Yours is a parallel case with that of many other pressmen who have not mastered the make-ready of a vignettted half-tone, for that is where skill and experience are both necessary. If, however, you say that you are capable of making ready a half-tone cut that is surrounded by an outside border, edge, then you have acquired the rudiments of the vignettted edge cut. At least, that is our impression. We fear you are not employed in a pressroom where there are good workmen; otherwise you could soon see how all classes of cuts are made ready. It would be advantageous to you to make the acquaintance of some sympathetic and competent pressman who would give you the necessary start to execute all kinds of cutwork. However, let us say that to make ready a vignettted cut you must first make up your overlays fairly strong and then cut off *gradually and deeply* the shadings of the vignetting. Perhaps the best effects in shading off a vignette edge is accomplished when the half-tone cut is blocked a trifle lower than the balance of the form, the overlay on the strong tones made heavy, and the balance cut away in phantom delicacy. By this method the rollers do not *strike* the delicate edges of the irregular edges of the cut.

PRINTING IN IMITATION OF PHOTOGRAPHY.—M. W. M., of Detroit, Michigan, has sent us a printed sheet showing two beautifully printed half-tone representations of artistic wooden furniture, regarding which he writes: "I have read with much interest and profit your INLAND PRINTER for a number of years, and thought you might be able, through your correspondence columns, to help me out. Accompanying you will find a sample of printing in imitation of photography. It is run in two colors: a tint over a black. I have done considerable experimenting, but have as yet been unable to obtain the very brilliant gloss effect which seems to be incorporated in the tint color which is run last. Any light you can throw on the subject will be greatly appreciated." *Answer.*—The first essential is a *firmly* enameled coated paper; the next is a good *job* black ink, which will dry with a slight "jetty-black" luster. Let the black ink dry *thoroughly* before printing the tinted color. The tinted ink used in the present case is made with burnt sienna, a little fine white, a considerable quantity of copal varnish, and a few drops of venice turpentine. The photographic effect is further enhanced by feeding the sheets to register accurately, and when printing the tint over the black, shift the sheet, or the plate, so that the tint color will show about two points *outside* of the design showing the *deepest* point of view of the subject illustrated; that is, *shade the tint over to the heaviest side of the cut*—whether that be at the right or left side of the engraving. Of course, you know that the same half-tone cut is used in printing both the black and the tint. Various shades and colors in tints may be employed in this kind of printing in order to get natural effects in the representation of different kinds of goods. It may be well to add that all makes of coated papers will not do for this character of printing; as before

stated, the paper must be *hard and firmly coated*, so that the absorption may not be too great, and that the coating will not pull off in working the colors over one another.

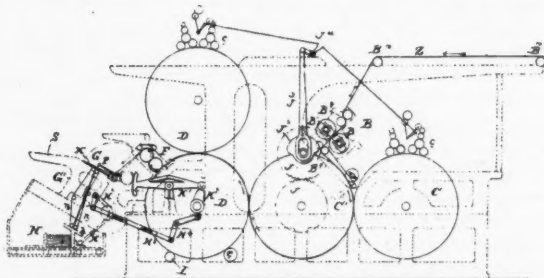
NEW PATENTS.—Joseph L. Cox, the Battle Creek inventor, has designed another flat-bed web printing machine (patent 601,497), this being operable on the rotary principle, though



No. 601,497.

without turning the type-beds over, as in most rotary type-presses. Referring to the illustration, D^6 and D^6 are large gears, each of which carries four small impression cylinders around fixed drums. Within each drum, at the top, are type-beds C, C_1 , which are slightly raised and lowered by eccentrics as the impression cylinders pass over, in order to accommodate themselves to the surface of the cylinders. The paper is fed in from a roll, P , cut into sheets at F , and the sheets taken singly by the cylinders, as E , carried over the type-bed and transferred by grippers to a cylinder on the second drum, and lastly to the cylinder G , leading to the folder. A complete revolution of the large gears prints four sheets on both sides. The under surfaces of the drums are used for ink distribution, and the inking rollers, as R , are placed in the spaces between the cylinders. This machine ought to be capable of very rapid operation.

The perfecting press patented by H. P. Feister, of Philadelphia, No. 602,396, is a compact machine, designed for pamphlet work from curved plates. Its general arrangement



No. 602,396.

will be understood from the accompanying plan. There is nothing particularly novel in the design.

A peculiar sheet-delivery has been patented by E. Nister, of Nuremberg, Germany, No. 602,238. It is applied to a cylinder press, and consists of a rotating gripper-frame, which takes the sheet by the front end as it comes from the printing cylinder, suspends it until it hangs perpendicularly in the air, when a fly rises behind the sheet and throws it on the delivery table, with the freshly printed side untouched.

J. F. McNutt, of the Harris Automatic Press Company, has patented a counter for those machines, which may be set to ring a bell at stated intervals, as once in fifty impressions, enabling the product of the press to be gathered in bunches of fifty, etc.

I BEG to advise dispatch of money order for 13 shillings sterling in payment of one year's subscription in advance for THE INLAND PRINTER. You give India points in the "art preservative of all arts."—James Vetty, *Printing Department, Government of Bengal, Calcutta, India.*

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

ELECTROTYPING.—By J. W. Urquhart. \$2.

ELECTROTYPING AND STEREOTYPING.—By F. J. T. Wilson. \$2. Munro & Co.

STEREOTYPING BY THE PAPIER-MACHÉ PROCESS.—By C. S. Partridge. \$1.50.

ELECTROTYPERS' UNION.—The electrotypers of Cleveland, Ohio; St. Louis, Missouri, and Akron, Ohio, have recently organized unions in their respective cities, under charters from the International Typographical Union. Including these three there are now thirty-seven unions of electrotypers and stereotypers in the United States.

A NATIONAL ORGAN.—*National Journal of Engravers and Electrotypers* is the title of a new monthly paper published at Grand Rapids, Michigan, by C. C. Cargill, devoted to the interests of the engravers' and electrotypers' associations. The paper is bright and attractive inside and out, and will no doubt receive hearty support. It will be conducted on broad lines, free from prejudice or bias, and will be a welcome aid to the associations which it represents.

BENDING A SMALL MATRIX.—W. H. L., Ruskin, Texas, writes: "In casting plates for a web perfecter for pamphlet work I have trouble in bending the matrix on account of the margin, if made strong enough to prevent a great amount of routing. Can you give a remedy? Our work has eight pages to the plate, $1\frac{3}{4}$ -inch back, 2-inch head margin and 3-inch gutter." *Answer.*—Make your matrix soft, i. e., with a minimum quantity of glue, whiting or other stiffening, and depend on felt packing to hold your spaces. Pieces of heavy press blanket will answer, or you can procure from B. & O. Myers, 16 Beekman street, New York, a felt packing made specially for the purpose. The packing can be used several times, and when once cut to fit the blanks can be very quickly placed in position.

LITERATURE OF ELECTROTYPING.—It is only recently that the art of electrotyping is receiving the attention which it deserves from the printing trade journals. A few years ago an occasional item was the only recognition given to this most important adjunct of the trade, whereas at the present time several of the highest class journals have departments devoted exclusively to electrotyping. In this connection it is gratifying to note that the electrotyping department of the *Process Review and Journal of Electrotyping* will hereafter be conducted by Mr. George E. Dunton, foreman of the American Type Founders' Company at Boston. Mr. Dunton is not only a thoroughly practical man but is well qualified for the duties of an editor, and will certainly make his department interesting and of practical value.

COPPER AND NICKEL SOLUTIONS.—T. N. B., Muskegon, Michigan, writes: "Will you kindly give me the formula for electrotyping solution and also for nickel to harden the face. I understand that I will require a dynamo with $2\frac{1}{2}$ volts. I will be very much obliged for this information." *Answer.*—The electrotyping solution is made by dissolving $1\frac{3}{4}$ pounds of copper sulphate to each gallon of water and adding one gill of sulphuric acid to each gallon of the solution. The water should be distilled or at least boiled and filtered. Put the copper crystals in cheesecloth bags and suspend near the surface of the water, stirring occasionally. The solution should register about 14° on a Baumé hydrometer. The addition of one gill of acid will bring it up to 16° . Handle sulphuric acid carefully. The

nickel solution is made by dissolving three-fourths of a pound of nickel salts in each gallon of water. It will dissolve much more rapidly if the water is warm. The solution should stand at about 6° or 7° Baumé. You will require a tension of 2½ volts for nickel plating, but only half as much for electrotyping. If you use the same machine for both purposes you will need a switch for cutting down the current. See THE INLAND PRINTER for August to November, 1897, for detailed information regarding solutions and dynamos.

CELLULOID PRINTING PLATES.—The following inquiry is from New Brunswick: "In THE INLAND PRINTER for June and August, 1897, we find some correspondence with regard to the use of celluloid printing plates as a substitute for ordinary



"I'VE BROKEN MY STICK!"

Photos by E. C. Pratt, Aurora, Ill.

"Boo-Hoo!"

stereos. Would you please let us know if these can be advantageously employed and if the same plate can be used either flat or curved as may be necessary? Also, where we may obtain particulars of the process?" *Answer.*—The May (1897) number of THE INLAND PRINTER, pages 172 and 173, contains an article on this subject which describes the uses of celluloid as a printing material, and also the various methods of manufacturing plates. In addition to the information contained in that article it may be stated that the material is flexible and may be used flat or curved to fit small cylinders if desired. It is also very durable, so much so that it is sometimes employed for the manufacture of embossing plates. For this purpose sheets of celluloid about $\frac{1}{16}$ of an inch thick are used. The design is cut in a metal block, which is then employed as a matrix in which a cast in celluloid is made in the manner described by the article in question. Our correspondent does not state the precise nature of the work in which he desires to utilize celluloid, and we are, therefore, unable to advise him as to its practicability for his purpose.

FLONG PASTING MACHINE.—Improvements in stereotyping processes have been heretofore restricted for the most part to machinery employed in finishing the plates. So far as stereotyping proper is concerned, there has been little change in the methods which obtained thirty years ago. The flong is constructed now as then by pasting and superimposing by hand several sheets of suitable paper, and the matrix is formed by

beating or rolling the flong into the type form and drying it under pressure. Various machines have been devised to facilitate the operations of sawing, shaving, trimming, routing and beveling the plates, but no effort has been made to substitute machinery for handwork in the construction of flongs. Perhaps this is due to the fact that in newspaper offices this is the one detail of stereotyping in which saving of time would be of no special advantage, for the flongs are here prepared before the rush begins, when time and men are at a discount. But stereotyping is a growing industry and its field of usefulness has extended beyond the daily newspaper office. To such an extent has the business grown that in some establishments the time of three or four men is constantly employed in making flongs. To minimize this item of cost, the superintendent of a Chicago concern has recently invented a machine which takes the stereotype paper from rolls, pastes together the different sheets, rolls them smooth and delivers the completed flong at the rate of 600 feet per hour, which is equivalent to about 250 flongs of the size of an average newspaper page. The machine consists of a number of brass rolls geared together and so arranged and adjusted that the distribution of paste may be made absolutely uniform. Each set of rolls is connected with a small fountain which is automatically supplied with paste from a large reservoir. After leaving the rolls the flong runs onto a carrier which conveys it to a conveniently located table where it is cut into desired lengths. It is found that the machine-made flongs are in no sense inferior to handmade, while the cost of manufacturing is reduced more than fifty per cent. The inventor has made application for a patent on the machine.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

PUNCTUATION.—By John Wilson. 334 pages; cloth bound. \$1.30.

BIGELOW'S HANDBOOK OF PUNCTUATION.—By Marshall T. Bigelow, Corrector at University Press. 112 pages; cloth bound. 60 cents.

PENS AND TYPES.—A book of hints and helps for those who write, print, read, teach or learn, by Benjamin Drew. 214 pages; cloth bound. \$1.30.

WRITER (monthly), \$1 a year; 10 cents a number. Edited by William H. Hills. Writer Publishing Company, 282 Washington street, Boston, Mass.

ENGLISH COMPOUND WORDS AND PHRASES.—A reference list with statement of principles and rules, by F. Horace Teall. 312 pages, 6 by 9 inches; cloth bound. \$2.50.

EVERYBODY'S POCKET DICTIONARY.—Contains 33,000 words, compiled from the latest edition of Webster's International. Size, 2½ by 5½ inches; leather, indexed. 50 cents.

COMPOUNDING OF ENGLISH WORDS.—When and why joining or separation is preferable, with concise rules and alphabetical lists, by F. Horace Teall. 224 pages, 5 by 7 inches; cloth bound. \$1.25.

PUNCTUATION.—By F. Horace Teall. The effort in this treatise has been to reduce the number of actual rules to the fewest possible, principles being considered of most importance. 194 pages, 4½ by 6½; cloth, gold edges. \$1.

NEW WEBSTER DICTIONARY and Complete Vest Pocket Library. by E. E. Miles, based on Webster's International. 192 pages, 2½ by 5½; morocco, indexed, gold edges, 50 cents; extra morocco, indexed, with calendar, memorandum and stamp holder, gold edges, 60 cents.

ANOTHER POSSESSIVE.—H. L. L., Washta, Iowa, asks whether "a year's subscription" is right, and why. *Answer.*—It is right, because the idiom of the language has always used possessive forms for such meanings. No reason for doubt suggests itself, unless it may have been thought questionable because the year in the expression does not possess anything; but the possessive form is used for many such expressions. Such are "a day's journey," "three days' trial," "children's shoes." While the last of these does indicate eventual possession, it means in its general use "shoes for children"; but while some grammarians have taught that "children's" is an adjective, no one has ever said it should have any other form.

NONE AND NO ONE.—G. P. S., East Providence, Rhode Island, writes: "Concerning the question of the singular or

plural number of the word none, the following clipping from the *Christian Register*, Boston, seems to me to voice a very sensible idea in the matter: 'Let "no one" always be singular, and "none" always plural. Something will be gained by this usage, and nothing lost.' *Answer*.—Something would be lost, and the suggestion does not seem good. "No one" will not always fit without some other word or words, and, since brevity is the soul of wit, "none" will probably continue to be used in both numbers, to suit the convenience of the writer, except when mistakenly puristic proofreaders spoil the writer's meaning by changing the plural verb to singular.

LENGTH OF DASH.—J. H., Lamar, Mississippi, hoped that the following question would be answered in the May number: "In conversation, when the speaker is interrupted by the listener, how do you denote the break—with a one-em, two-em, or three-em dash?" *Answer*.—The letter was received April 23, after the May number had gone to press. Copy for this department is in the printers' hands within the first week of the month before issue. In important cases an immediate answer will be given by mail if stamped and addressed envelope is sent. Opinions differ as to proper length of dash. The one-em is now more common than it used to be. Three ems is too long, and never was common. Two ems is the most frequent and the best length for the use in question.

A PARAGRAPH NOT UNDERSTOOD.—W. B. F., Providence, Rhode Island, writes: "I have read the following paragraph several times, and fail to grasp the meaning: 'The New York Journal and World now issue the first edition of their evening papers at 9 A.M., in order to substitute their morning papers, which do not pay at sixteen pages for 1 cent, it is said.' It seems to me that substitute is not the right word. Would not replace be better? Or, if substitute is to be used, should it not read 'in order to substitute them for,' etc.? The fact itself does not seem reasonable. Who ever heard of a publisher deliberately endeavoring to reduce the sale of the paper which carries the most advertising in favor of the one which carries the least?" *Answer*.—This seems to be a case of heterophemy—or, if we may coin a word to suit more literally, heterography—thinking one word and speaking (or, as in our new word, writing) another. It seems probable that supplement was intended instead of substitute. The fact is simply that the publishers issue more editions than they did before.

HINTS TO COPYHOLDERS.—The following is from A. G. Carruth, Topeka, Kansas: "In the 'Stylebook of the Chicago Society of Proofreaders,' under 'Hints to Copyholders,' the following is found: 'In reading names, spell out all such as admit of two or more forms of spelling, such as Stewart—Stuart, etc.' Herewith are given some suggestions to avoid such spelling out, and thereby to save time. Some of these have been in use for some time, and some not so long. The more intelligent and quick the copyholder, the more practicable will they be found. Probably other readers have similar and more extended schemes. To distinguish between Brown and Browne, and all similar names, sound the final *e* in a separate syllable, as Brown-e. Give the *y* in Smyth and similar names the sound of long *i*. Assume that all names containing *ei* or *ie* are from the German; and so give Leiter and the like the sound of long *i*, and Dietz and the like the sound of long *e*. In Kelly, Leedy, etc., give the long *i* sound to the *y*, and pronounce Kelley, etc., as usual. For McNall and like names, sound the *Mc* as though spelled with a short *i*; for MacDonald and the like, give the usual pronunciation; while for MacLennan, Van Cleave, and the like, the separation or space can be indicated by a slur or hold in sounding the first part of the name. Pronounce Stuart as usual, but Ste-wart, using long sound of *e*. Sound the *a* as in *sand* in Sanders and in Spalding; but give the sound of the vowels in *ought* to Saunders and Spaulding. Pronounce Reed as usual, but make another syllable and sound the second vowel for Re-ad and Re-id. A slight hold on the first syllable will distinguish Dickson and Hickson

from Dixon and Hixon. For names of more than one syllable like Douglass and Elliott, putting the accent heavily on the last syllable will serve to distinguish from the shorter forms ending in a single consonant. Sound the *h* in Shepherd, and give Shepard as usual. For the ordinary run of work in a book office the devices enumerated will be found quite helpful. In the same line, the use of a slight drawl for spelled-out numbers will serve to distinguish them from figures."

CURRENT DISCUSSION OF ENGLISH.—Most prominent in recent discussion has been the standing of "had better," "had rather," etc. On March 27 the New York *Sun* published an editorial article headed "Had Rather," favoring its use instead of "would rather," and the Albany *Express* immediately commented on this, saying, "'Had rather' is an error that cannot be successfully defended, because it is and always will remain an error, whoever and however many may use it." Nevertheless it is not and probably never will be an error. The *Sun* says rightly, "It was admitted into the language some hundreds of years ago, and it cannot be crowded out by the misguided persons who want to make over English to suit their own ideas." The question has been taken up by the *Capital*, of Topeka, Kansas, the Chicago *Evening Post*, the Springfield (Mass.) *Republican*, the Lowell (Mass.) *Courier*, and the Denver (Colo.) *Post*, and remains just where it started—with the scholars and authorities on the affirmative and others on the negative side. The New York *World*, April 10, answering a criticism in the Chicago *Journal* of the expression "the Congress," says, truly: "It is only ignorance that criticises a usage at once legal, constitutional, customary, logical, and grammatical." The St. Louis *Globe-Democrat*, April 3, quotes from



Photos by E. C. Pratt, Aurora, Ill.

"I WONDER IF IT WILL SQUEAK?"

"DID YOU HEAR IT?"

Success a strong protest against some misuses of the adverb "almost." The St. Paul *Pioneer Press*, April 10, protests against "snipt spelling," under the heading, "Scholars In Slavery." It says that "all the scholars and writers employed upon the various periodicals and other works issued by Funk & Wagnalls are obliged to submit to seeing their literary children presented to the world in such ridiculous garb as is produced by scattering 'snipt' words up and down the pages. . . . Dressed out as a literary harlequin he [a writer] must

parade before the American public—almost every individual of which will naturally suppose him to be either an ignoramus or a crank." In the *Bookman* for April, Prof. Harry Thurston Peck considers the question, "What Is Good English?" by way of commending a new book on grammar by G. R. Carpenter. Some of the points of his commendation would be subjected to severe criticism by many writers if touched upon at all by them.

DIRECTION OF WORDS AFTER A BRACE.—J. L. W., Palmer, Massachusetts, writes: "Are the words after the brace below turned properly, or should they read downward?" *Answer.*—It is far better to avoid turning such words either way when possible, and there was room enough in this instance to print them across, in smaller type, and with a shorter blank for the treasurer's name. It can hardly be said that there is any custom for such cases, since they occur very seldom. Analogous cases of most frequency are the headings of columns in tables,

ber of *THE INLAND PRINTER*, where a full description of this machine is printed, or address the Dow Composing Machine Company, 150 Nassau street, New York.

A CORRESPONDENT writes that as a rule a good tabular man on hand set does not make a good tabular man on the linotype. Fortunately he does not ask the reason why.

S. H. & P. E. HODGKIN, of London, England, have obtained an American patent on minor details of their typesetting machine, that was patented in March, 1896.

OVERHEATING linotype metal is as fatal to its life and duration as fire is to the human body. A temperature of about 554° Fahr. should be maintained in the metal pot.

USERS of the linotype who have viewed with unfriendly eyes the monthly bills for gas consumed in the use of the machines will find relief by availing themselves of the Orchard Linotype Gas Burner. At least this is the expression of those

The Inhabitants of the TOWN OF PALMER, MASS.

By

Treasurer.

SELECTMEN
OF THE
TOWN OF PALMER, MASS.

and there custom is divided in newspaper offices, though we do not remember seeing them in books in any way other than that of our sample. There is good reason in having any such matter read upward in the fact that that gives the most natural way to turn the paper for reading. Better reason, however, is found in the fact that a table reading from one page to another, sideways, must be so turned, and it is far more reasonable to preserve the one direction of reading.

MACHINE COMPOSITION NOTES AND QUERIES.

CONDUCTED BY GEORGE E. LINCOLN.

Under the above heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to Mr. George E. Lincoln, No. 34 Park Row, New York, in order to secure prompt attention.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

THE LINTYPE OPERATOR'S COMPANION; a treatise on how to operate and care for the linotype machine. By E. J. Barclay. \$1, postpaid.

THE MECHANICAL DETAILS OF THE LINTYPE, AND THEIR ADJUSTMENT. By Frank Evans, Linotype Machinist. \$3, postpaid. The Inland Printer Company, Chicago and New York.

NEW YORK UNION, No. 6, has decided that its members may be machinists if they get a chance.

WITH the help of the linotypes the New York *Journal* and *World* issue between thirty and forty extra editions each day.

WHEN the linotype machinist is idle the office is making the most money, and the better the machinist the more idle time he will have.

THE Chicago *Abendpost* has recently added two of the latest up-to-date Mergenthalers, making a plant of seven machines.

WACO, Texas, has four linotypes and bright prospects for additional ones, notwithstanding some people think Waco is hardly civilized.

DOW COMPOSING MACHINE.—E. S., St. Louis, requests that we send him full information concerning this machine. *Answer.*—We must refer this gentleman to the January num-

who are using them, and their numbers are many and increasing. An order for these burners was recently received from England.

BROKER William M. Clarke, of No. 54 New street, New York City, advertises that he is prepared to buy or sell stock of the Composite Type Bar Machine Company.

MACHINES have not driven all the humor from the printer man, as is evidenced by the following sign in an office, tacked up over the office towel: "In Case of Fire, Wring This!"

THE Pittsburg *Post* secured the contract for the machine end of the Pittsburg and Allegheny Directory; the Pittsburg Printing Company setting the ads. and doing the presswork.

It is evident that the manufacturers of typesetting machines have not placed extravagant prices upon their machines as we never hear a complaint in this direction after they have been in use.

MACHINE book offices in New York City are universally busy. Trow's, Lockwood's, Winthrop Press, Rogowski's and the Blumenberg Press have each been running day and night forces.

THE Rochester *Times* has added another linotype machine, made necessary by the city printing. The *Herald* has been doing the work since the award was made by the common council.

THE Quincy (Ill.) *Journal* has added an additional Thorne. A letter from that office states that "it is hard to comprehend how any machine can be more satisfactory in its work than the Thorne."

THE *Shoe and Leather Review*, of Chicago, a weekly publication which gave employment to a number of compositors, succumbed to the inevitable and will hereafter be gotten out on machines.

THE *Machine Compositor* is the title of a new monthly announced for June 1. Its name indicates its field. The price is to be \$1.50 per year, and the paper will be issued at Minneapolis, Minnesota.

THERE are now over one hundred and fifty printing offices using one linotype each. These are run by operator-machinists exclusively, and still there are many who contend that these

machines cannot be successfully employed without the aid of skilled machinists. The operator-machinist is a valuable man today and is becoming more in demand daily.]

THE *Gazette*, of Ambler, Pennsylvania, and the *Evening News*, of Bridgeton, each installed Thorne machines last month and the Hannibal (Mo.) *Journal* has added a 9-point machine to their Thorne plant.

THE Linotype Company is being overwhelmed with questions and orders for their new duplex matrices which enable the setting of italics and small caps in connection with the regular face upon the same keyboard.

[EMPIRE machines have recently been installed by the A. G. Brown Printing Company, of Buffalo, New York; the Carbon-dale (Pa.) *Leader*, and one additional machine to the Skeen, Aitken & Co's plant, of Chicago.]

CLEANING THE MAGAZINE.—S. L., Springfield, Ohio: Clean the channels of your magazine occasionally, using the long-handled bristle brush for the purpose. This will cause the matrices to run smoothly through them.

LINOTYPE WORK.—F. Porter, Boston: The *New England Magazine* was done upon the linotype a year ago, and it may still be so done; however, at that time its composition was a very creditable specimen of linotype work.

PRINTERS are nothing if not enterprising. One of Utica's types is looking for subbing, has his eye on a post office in a neighboring town, and is selling horseradish and collar buttons as a side issue. Cause: typesetting machines.

[IF some of the new typesetting machine companies would use the same exertions to sell machines to the composing rooms as they do to sell stock to the counting rooms, it would create more confidence among their would-be customers.]

THE Axtell-Rush Publishing Company, of Pittsburg, using Thorne machines, and C. W. Bardeen, of Syracuse, New York, using Empire machines, have each recently had large quantities of body type copper-faced for their respective machines.

THE Allegheny *Evening Record* has recently added an additional linotype machine, a Scott web perfecting press and the latest improved stereotyping outfit. This makes the *Record* one of the finest equipped newspaper plants in the country.

A HOBBO hearing that type was now set by machinery, and as he had been a "jack of all trades," applied to the foreman of a newspaper office for a situation. "Can you set a table?" he was asked. "Oh, yes; I worked in a restaurant a whole year!"

[THE Montreal *Star* has possibly had more experience with typesetting machines than any newspaper in existence, it having, at first, a full battery of Rogers Typographs, which were displaced by the Monoline, and these have now been discarded for the linotype.]

THE Empire Typesetting Machine Company is being congratulated by a large number of book printers who have seen their new automatic justifier. By its aid the Empire will be a one-man machine and will thus remove a great objection which has heretofore existed to its more general adoption.

AN exchange claims that any kind of a typesetting machine would improve the appearance of the work done by the Government Printing Office, and says "if half the work done in the G. P. O. was turned out by a private firm it would be returned marked, 'Refused; N. G.' The Government Printing Office is large—but that's all."

THE *Breeders' Gazette*, of Chicago, will not go to the machines. A new dress of copper-faced type has been ordered, which insures work to the hand men for some years to come. The decision to continue it as a type-set paper was arrived at after months of deliberation. It is one of the neatest and most successful live-stock publications in the country.

IT may have been the fault of the "nutty" operator, or it may have been the fault of the "nutty" proofreader, but this

clause in an article recently appeared in the *Houston Post* in regard to the launching of a Japanese vessel according to the Japs' peculiar custom: "The sponsor pulled a ribbon liberating a cage of gray pigeons as the huge bull slid into the water!"

W. G. HEWITT's plant of linotype machines, at 24 Vandewater street, New York City, is crowded with work. Mr. Hewitt was an old New York *Telegram* compositor, and when the linotypes invaded that office he became an expert operator. He took advantage of the times, equipped an office with linotype machines, and it is most gratifying to record that success is crowning his efforts.

DURING the month of March, fifty-eight linotype machines were sold: six offices installed one each, and six offices two machines each. Offices in New York City took eleven of the month's output, while the Philadelphia *Public Ledger* took ten and the Baltimore *Sun* seven additional. The balance of the number were scattered from Bangor, Maine, to Los Angeles, California, and included also Sydney, Australia.

IT is said that at the office of more than one daily paper in London a number of compositors will be discharged in the near future for the purpose of making room for typesetting machines. In one case a dozen printers left at the close of the year just ended, some having been employed at the office between thirty and forty years. At a second daily paper office, some thirty men will soon have to seek fresh fields and pastures new, as operators only will be employed.

Newspaperdom will please take notice that the Mergenthaler Linotype Company's booklet, "The Linotype In Book Offices," was printed from the metal manufactured by the Standard Smelting Works, I. Shonberg, proprietor, with offices at 389 Canal street, New York City, and 43 Linden street, Passaic, New Jersey, and not from the metal it recently stated was used in its printing. The booklet was printed by Redfield Brothers, who use the Passaic metal exclusively.

THE *Evening Herald*, Northampton, Massachusetts, have added a second Thorne machine to the equipment of their office, Messrs. C. A. Pierce & Co., the proprietors, formerly published the *Semi-Weekly Banner*, of Bennington, Vermont, and employed a Thorne in the composing room of that paper. When they obtained control of the *Herald*, Northampton, they found a Thorne doing satisfactory work there, and to further increase their facilities have added a second machine.

"If the piecework system ever again becomes general, how much better it will be for the operator, and now, under the per diem system, how much better it would be to the interests of the office, if operators, when their machines become clogged or stopped from some trivial cause, were able and permitted to fix them rather than wait for the machinist to come to their relief, and the loss of time necessarily entailed, as is the case in the great majority of composing rooms now."—Frank Evans in *The Linotype*.

KEEP FACE OF MOLD CLEAN.—R. S., Washington, D. C., asks: "Why should the face of the mold ever be touched, as it is a polished piece of steel, and I never saw an accumulation upon it?" Answer.—Your experience must either be limited or fortunate. Small accumulations of metal are liable to form upon the face of the mold, thus producing high lines. Owing to these small adhesions a poor joint is made, causing small specks of metal, which are liable to get into the vise, intermediate spaceband box and distributor and into the transfer tracks and boxes.

LINOTYPE machines should be kept neat, clean and dry, so they can be handled without getting oily hands. The absence of oil is particularly important on those parts which come in contact with the matrices, namely: The assembling star, line elevator, two regular elevators and the distributor; also the passages through which the matrices pass on their journey through the machine. All these parts must be kept scrupulously clean and dry, but the most important of all are the

channel plates in this respect. Oil and dampness are the worst and most frequent causes of unsatisfactory working and the easiest to avoid.

THE Chicago & Aurora Smelting & Refining Company, manufacturers of linotype and other metals, is sending out a useful and unique souvenir in the shape of a combined pin-holder and paperweight made of their superior metal. The whole is nicely bronzed and lettered with the motto: "Pin your faith to Aurora Metal." The inside of the cup or pin receptacle is finely gilded in gold. We wish to thank Mr. Muller for his kind remembrance in presenting this department with one of these attractive and useful desk ornaments and assure him that it was put in practical use without delay.

THE Newton Copper Face Type Company after occupying the building at Frankfort and William streets for forty-three years have recently moved to the Realty building, 18 and 20 Rose street. This business was originated and conducted by Mr. Samuel Orchard, who died a few years ago, aged seventy-four, and was succeeded by his son, Mr. C. J. Orchard, who is the present secretary of the company. This old and conserva-

New York there are 853 machines, while the New England States get along with 428. Australia uses 128, New Zealand 8, Hawaii 3. Over 150 offices have one machine each; one has 61, and two others have over 50 each. But one daily paper which could use 15 machines or over in the United States is now hand-set.

CHARLES D. SIBLEY, 10-12 Vandewater street, New York City, writes: "Last week my four Thorne machines produced 1,060,000 ems of novel work in fifty-three working hours. Three of the machines set 10-point type, and were operated by girls; the fourth set 11-point type, and was operated by men who have had only four weeks' experience on machines, having been taken from the case when new machines were installed. The proofs were corrected at an expense of about 1 cent per 1,000 ems, the entire cost of correction being only \$15. I am very well pleased with these machines, and am confident that this output cannot be equaled on bookwork by any other typesetting or linecasting machine."

A MECHANICAL exchange suggests that, since it has been proved in large offices to be desirable on the score of economy to employ expert machinists to look after linotypes, it might be equally profitable to secure similar attention in large press-rooms, where there are a number of the intricate modern two-revolution presses. We are not prepared to indorse the proposition unreservedly, but confess to some degree of favor for it, particularly since at the present time the average pressman is more of a make-ready man than a machinist. The exacting characteristics of high-grade work, also, demanding a perfect register, seem to emphasize the good sense of the suggestion, since as a consequence it becomes imperatively necessary to maintain perfect performance of the machines.—*Newspaperdom.*

THE Automatic Photo-Printing Syndicate has been formed in London, England, for the purpose of backing an invention designed to do the work of a compositor, styled a mechanism for composing characters and producing photographic negatives therefrom. It is patented in the United States as No. 602,493, and the system includes a keyboard, the manipulation of which brings into position various slides on which are placed characters, until a number of them are arranged in a line. A photographic apparatus is then brought into play, and the line is photographed on a continuous sensitive film, much like that of a kinetograph, the film being moved along step by step for each line. The negative strip thus obtained may be used to make a plate for printing. This ingenious apparatus, like many of its class, seems to be impractical, in that it does not provide any means for correcting errors.

DRILLING OUT MOUTHPIECE HOLES.—W. writes: "I am glad that THE INLAND PRINTER has started a department which makes it a necessity in the newspaper composing room, as well as a thing of beauty, and I am taking advantage of the opportunity afforded and ask for information. I am working in a one-machine office. At night it is used for the paper on 13-em measure, and in the daytime it is changed to a 24-em measure for a book. It is necessary to drill out the extra holes in the mouthpiece every day, or the slug will be cold at that end; extra heat has no effect. Is this a natural state of affairs, or is it a fault of the metal, or 'what'?" *Answer.*—It is a natural state of affairs where good book metal is used. If you were using a softer metal, this trouble would be less noticeable. By changing mouthpieces you would entirely remove the



MILKING-TIME.

Photo by J. H. Tarbell, Asheville, N. C.

tive company has always enjoyed the highest respect of its patrons, among whom are almost all the great printing establishments of the East and also many even in the Far West.

SPACEBANDS, MAGAZINE AND MATRICES.—J. C., Brooklyn, asks for a remedy for the failure of the spacebands to respond after all but seven or eight have been brought into use, as also as to the best method of cleaning magazine and matrices. *Answer.*—Remove the spacebands and polish the rails and clean the spacebox thoroughly, as this state of affairs is quite likely to be due to a roughness or small lump on these parts. Your trouble is uncommon. To clean the magazine use the bristle brush which accompanies the machine for this purpose; care must be taken not to scar or bruise the channels in the process. To clean matrices, see answer in May issue.

LINOTYPES IN LARGE CITIES.—S. C. asks if we can give him an approximate number of linotype machines used in the large cities, and other data of like interest. *Answer.*—A recent list gives the following: Borough of Manhattan, 522 machines; Chicago, 246; Philadelphia, 196; Boston, 140; St. Louis, 107; Cincinnati, 93; San Francisco, 81; Baltimore, 76; Cleveland, 56; Buffalo, 56; Borough of Brooklyn, 52. In the State of

trouble, using a 13-em and a 24-em upon the different works. These are quickly removed and adjusted.

TO PREVENT TURNED LETTERS IN THORNE MACHINE.—F. L. K. writes: "Being an experienced Thorne machine operator for three years, I would ask through your department of THE INLAND PRINTER how to prevent turned letters which I occasionally have. Our type is in good condition." *Answer.*—See that the disk and dead plate are clean, and that the edge of the latter is smooth. The turning of letters, however, is due more to the carrying belt becoming creased and roughed up. To avoid this, run the belt smooth side up to start with, and the other side up on the following day, changing the side up on alternate days. See also that the oscillating channel so hangs as to make a straight line from where the type leaves the disk to packer head, on right-hand side, or inside. Should the oscillating channel so hang as not to allow type to pass between separator rolls without hitting the inside separator roll, shift the counterbalance on the oscillating channel until the latter hangs in correct position.

In the employ of the Mergenthaler Company are some of the brightest mechanical geniuses of the age, and in consequence of this fact we naturally expect some day to see constructed a spaceband which will not always present the same surface to the mold when the lines are cast. If such a device could be made, the trouble with burs would be quite a thing of the past. With the present spaceband it matters not whether a thick or thin spaced line is cast; the same spot on the slide is always in contact with the mold. No metal ever collects on the wedge side of the spaceband. While the Baltimore machines have not this objectionable slide, still, for various reasons, they are not recommended. But whether it will be a step wedge, a split wedge, an inner wedge driven from the bottom, or a wedge at all, or whatever the nature of the device, all can rest assured that the talent which overcomes these obstacles will do so in the most practical and intelligent manner when they do accomplish it.

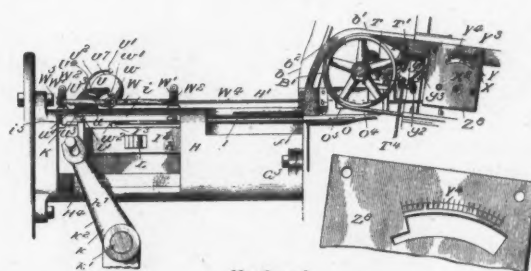
We have received a number of letters from parties who are interested in typesetting machines in reference to the publicity in which everything pertaining to the linotype machine is given in this department. We wish to say to each of these that this department is just as willing and anxious to publish articles of interest concerning their particular machines as it is to publish those concerning the linotype. It is your own fault if this is not done. Items of news concerning the linotype are numerous and they come to us from every section of the country, and it is the province of this department to place these before the readers of THE INLAND PRINTER. Please send in your articles and items before complaining. The copy for this department is sent in one month in advance. In this connection we wish to add that we receive letters concerning typesetting machines which are yet in the embryo state, written by prejudiced parties, which are so evidently unjust to these machines that we have refrained from publishing them. If we did publish these letters we should then, doubtless, quickly hear from the inventors and promoters of these machines.

STICK IN THE MOLD.—J. H. McC., of Pittsburg, writes: "I don't quite agree with you in your answer to J. M. on that 'Stick in the Mold' question, in your March number. If it cannot be knocked out by the ejector lever the best way is to take a piece of brass (because brass is softer than the steel mold, and is not liable to break the face of it) about the size of the slug, and a hammer, and knock it out from the back without taking the mold out. In order to do this, take down the part of the machine in front of the mold disk, turn the disk directly opposite where it is when not in action, put your piece of brass against the back of the slug, and drive it out. Then take a smooth-edged penknife, scrape off all the metal, put a little piece of emery on the piece of brass and polish it; then put a drop of oil on the piece of brass and rub it inside the mold and put machine back to original position. The total

length of time consumed in this operation should be about three minutes. [This is all right if you succeed in removing all the particles of metal which may be wedged between the sides of the mold and the ejector blade incident to a stick, and overcome the danger of using emery.]

THIS age of speed and economy, in which the typesetting machines are playing such an active and prominent part in the printing industry, is being greatly assisted by auxiliary methods, one of these being the copper-facing of body type for the use of the movable typesetting machines, and the same means applied to the slugs of the linotype, thereby, in the one case, doubling at least the durability of the type, and in the other guaranteeing the slugs from disastrous wear during long runs upon the press. Although we occasionally notice that a linotype metal manufacturer states that his metal will withstand a run of 100,000 impressions, still it is hardly probable that any book printer would knowingly have the hardihood to attempt such an experiment, fearing the costly result should it prove a failure. As to its economy for the purposes of the movable typesetting machines, it is quite probable that had the promoters of this class of machinery insisted that type for their use should be thus treated, their machines would be more in evidence today in the book offices, and the linotype would not have such a virgin field to invade. It is a curious fact that the movable typesetting machine companies permitted the printer to discover the financial saving of copper-facing whereby he would not be required to purchase a new font of type in years by the expenditure of less than one-fourth its first cost. And it is also singular that the type foundry do not recognize this fact and encourage its use, and thus lessen the jeopardy which confronts them today of eventually losing the entire body-type trade in the book offices, as they already have in the newspaper offices.

A PATENTED improvement for the Cox typesetting machine has been obtained by Paul F. Cox, and is No. 601,498. It consists in the application of an alarm bell for informing the operator of the point of completion of his line, and also of a visual indicator by which he can determine at a glance how much his



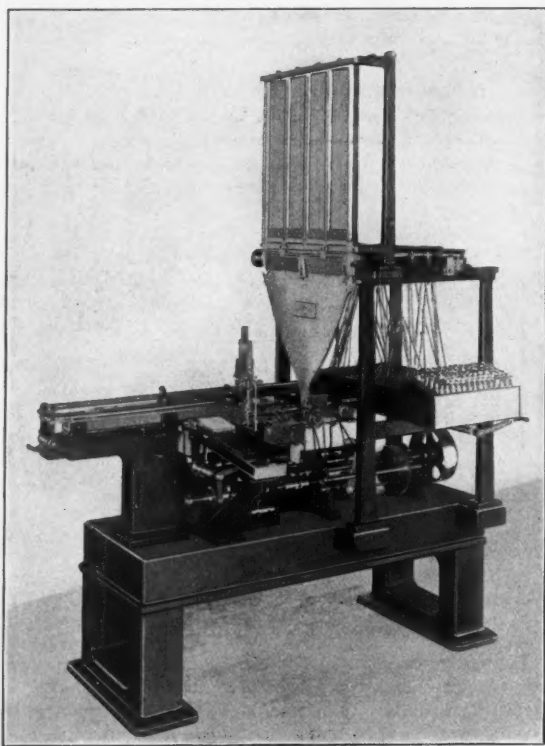
No. 601,498.

line may be overset, and yet be compressible within the measure. The indicator also displays the number of spaces introduced in the line. In the illustration I is one of the slots in the cylinder in which the lines of type are formed; U is the alarm bell, and Y⁴ is the scale of the visual indicator.

TOO DISCRIMINATING.—E. S. G., Chicago, writes: "A short time ago I received a booklet entitled 'The Linotype in Book Offices,' sent me by the Mergenthaler Company. In glancing over it I noticed that it was a work of art. The text is beautifully worded; the half-tones are vignettized and perfect; the paper and ink used is the best obtainable; the cover is as handsome a piece of embossing as ever left a press, and the faces of the type show up in fine form. But what I wish to know is this: 1. What sense is there in showing such printing when no printer doing commercial work can possibly afford the time and expense to duplicate it? 2. Presuming that you know of the booklet, what, in your opinion, did it cost? Like all employing printers, I may have to purchase machines, but I

will not be influenced by such a misleading product as this booklet." *Answer.*—1. Allow me to answer this question by asking you one: What sense is there in the specimens sent out by the type foundry, where each individual letter is carefully selected, and where combinations are often shown in such an attractive and artistic style that possibly there are not a dozen compositors obtainable in your city that could reproduce them in the same perfect manner, even though they consumed weeks of time in the endeavor? 2. Yes, I have seen the booklet; so also have I seen the superb work entitled "One Hundred Years," gotten out by the MacKellar, Smiths & Jordan branch of the American Type Foundry's Company, which is, in my opinion, the finest piece of book printing ever produced; but it is entirely out of the province of this department to estimate upon the cost of advertising matter. Before adopting the machine try to reproduce a few pages of specimen sheets sent you by any of the type foundries, and do it as you would commercial work. If you succeed in reproducing it up to their standard of excellence and at a profit, then take advice and do not buy a machine. The booklet in question is not misleading; it shows that the linotype is capable of doing good work when properly managed, and the machine should be praised for this proof of its capability instead of condemned.

We believe our readers will appreciate the opportunity accorded them of viewing the Converse machine, which shows the rapid progress made in its construction and also gives general appearance of the machine. Let anyone should have been misled by our description of the automatic justifier given in our April issue we here give its operation in full: The



CONVERSE TYPESETTING MACHINE.

depression of the space key, following the setting of a word, causes the insertion of a wedge into the line, the thin edge of the wedge being between the type and maintaining a separation between it and the following word. When as many type are thus assembled as the completed line will properly contain, the depression of the "line lever" by the operator sets into operation the justifying mechanism, from which point on, the

operations of justification are entirely automatic. First, the wedges contained in the line are driven in to spread the words apart until the line is expanded to the length of the containing lineholder, which is the width of the desired column. The distance that the wedges are driven through the line determines the selection of the proper sizes of spaces necessary to the exact justification of the line. Nine sizes of spaces are provided as the machine is now constructed, which gives a range from about the thickness of a four-em space to an em quad; though the machine might be made with either a greater or less number of sizes of spaces, if desirable. Most lines of type cannot be justified by the insertion of a single size of spaces. Two sizes must be used, and a very simple arrangement enables the machine to select the proper number of each of two adjacent sizes of spaces and cause their substitution for the wedges in the line. In such lines the first space, or spaces, inserted are a little less in thickness than the space between the words, resulting in a looseness of the line; after the insertion of each space and the withdrawal of the corresponding wedge, the wedges remaining in the line are again driven in to take up this looseness, distributing it between the spaces still occupied by wedges. As this looseness accumulates it will become sufficient to allow the wedges to pass through the line enough further to cause the space-selecting mechanism to insert the next larger size of spaces, with which the justification of the line will be completed. Thus if a line is .24 of an inch too short before justification and requires six spaces, the spaces inserted will be each .04 of an inch in thickness, exactly justifying the line; but if this line is .26 of an inch too short, the selecting mechanism will insert four spaces each .04 inch thick, and two spaces each .05 inch thick, making up the .26 inch. The justification proceeds automatically while the operator is assembling the next line. It is very rapid—the justifier in the present machine being geared to a speed of about eight thousand ems per hour, but is capable of a higher speed if desirable. The lineholder and the spacing wedges are, after use, returned to the point of assemblage to be used again, the line delivered on the galley, either with or without a lead, as desired, all these operations being entirely automatic.

NOTES ON PRACTICAL BOOKBINDING.

BY A BOOKBINDER.

In this department it is purposed to give such notes and answers to inquiries as may be of value to the bookbinding trade, as well as to furnish a medium for the interchange of opinion on matters of interest to bookbinders generally. It will be the effort of the conductor of this department to answer all inquiries as promptly as possible, but as some matters require research, unavoidable delays must be expected. No inquiries suitable for answer in this department will be answered by mail.

The following publications on the subject of bookbinding, while not attempting to cover the entire ground, are of value to the novice and of interest to bookbinders generally. They are listed here to save inquiry and for the convenience of readers, and will be added to from time to time.

MANUAL OF THE ART OF BOOKBINDING.—By James B. Nicholson. 317 pages, 5 by 8 inches. Philadelphia: Henry Carey Baird & Co. Chicago: The Inland Printer Company. \$2.25.

BOOKBINDING FOR AMATEURS.—By W. J. E. Crane, illustrated with 156 engravings. 184 pages, 5 by 7½ inches. London: L. Upcott Gill, 170 Strand. Chicago: The Inland Printer Company. \$1.

BOOKBINDING.—By J. W. Zaehnsdorf, with plates and diagrams. 200 pages, 4½ by 7 inches. London: George Bell & Sons, York street, Covent Garden. Chicago: The Inland Printer Company. \$1.75.

BOOKBINDERS' GLUE.—Use best carpenters' or white glue, to which, after soaking and heating, add one-twentieth of its weight of glycerin.

BOOKS ON BOOKBINDING.—The works listed at the head of this department, so far as known, are the latest and most authentic, covering the work of bookbinding in all departments.

BEVELING EDGES OF CARDS AND APPLYING GOLD LEAF.—To bevel-edge cards, place a pile four inches high in a clamp after fanning them out evenly to forty-five degrees. Clamp tight and smooth off on a sand wheel. Coat the surface with red chalk paste and water rubbed in, and attach the leaf with a

sizing made of the white of one egg beaten up in a pint of water. When dry, rub with wax and burnish with an agate. This work is done very cheaply by shops devoted entirely to that beveling.

BEVELED BOARDS FOR AN OCTAVO OR ROYAL BOOK.—An octavo or royal book that is to be bound with a beveled board will appear much better if the board is beveled on all the four sides. This will allow for the use of a much thicker board than the joint would ordinarily permit of.

ART LINENS.—The art linens, many of which are manufactured by mills competing with the trust, are every day growing in favor. From an artistic standpoint they are far ahead of the old embossed patterns, allowing greater latitude for decorative effects, and lending themselves more readily to the complication of colors employed on up-to-date bookwork.

BINDING A BOOK BY GROOVES IN THE ENDS.—The binding of a book by grooves in the ends, close to the back, appears to have never been considered by bookbinders, but John E. Hewett, of Wilmington, North Carolina, has just patented the principle, claiming—(1) In bookbinding, a pile of leaves or sheets held evenly together by cords cemented in end grooves, whereby they may be separated in sections as described. (2) The leaves of a round-back book held together by an endless cord cemented in end grooves thereof and passing across from top to bottom and from bottom to top as described.

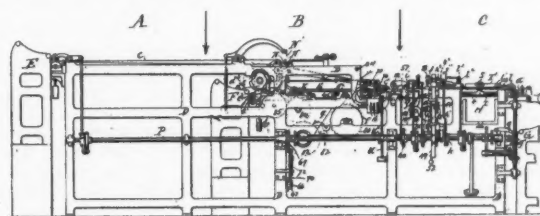
THREE-COLOR HALF-TONE WORK FOR BOOK-COVERS.—Printing from half-tone plates on book-covers has been but recently attempted, and now fairly good specimens are to be seen in the shop windows. The job is difficult and the obstacles numerous, being—texture of the cloth; uneven finish and thickness of binders' board; irregularity of the "turn in" and the inability of our stampers to cope with the job. It is easily seen that only a vellum-finished cloth can be used, and that the work must be run on a Universal press, as no upright inker would ever have sufficient distribution and accuracy. Cases made on a machine, being more uniform, will be found to run much better than those made by hand.

BOOKBINDERS' GLUE AND TABLETING GLUE.—W. B., the Morton (Minn.) *Enterprise* writes: "Will you kindly tell me, through your valuable journal, of some good recipe for making a bookbinders' glue or cement which will not make the paper wrinkle? I would also like to know of a good tableting glue?" *Answer.*—If W. B. had written explicitly just what he desires to glue the paper to, we might have given him a better answer. In paperwork it is generally safest to use ordinary paste. If two pieces of paper, see that the grain of both run in the same direction. The same rule applies when pasting paper on bookbinders' cloth. If the paste does not hold well enough, mix in a little bookbinders' glue. After "pasting off" a sheet, let it lie a moment to allow for the stretching that is naturally caused by the moist paste. A tableting glue is made by mixing a very little glycerin with fish glue.

STAMPING BADGES WITH ALUMINUM AND GOLD.—The Consolidated Stamp and Printing Company, Duluth, Minnesota, write: "Will you kindly advise us through your journal the proper sizing to use to attach aluminum leaf to ribbons for making ribbon badges. We have lately put in a stamping press and have tried several different kinds of sizes recommended to us, but do not get satisfactory results. We tried the shellac and borax size recommended for cloth stamping in your last issue, under 'Notes on Practical Bookbinding,' but had poor success. Also kindly advise us the best kind to use for gold leaf. We will be greatly obliged to you if you will answer this in THE INLAND PRINTER. The writer has been a reader of your journal for over eight years, and from time to time has received considerable information therefrom, and considers it a necessity in every print shop." *Answer.*—We would advise our correspondent not to use aluminum for badgework. Aluminum in any case requires a strong size which ruins the

texture and appearance of ribbon. Although silver leaf tarnishes in time, you will find it more practical for badges. The best result will be obtained by using ordinary gilding powder, sold by stock and color houses. Apply the powder with a piece of cotton before laying on the silver leaf and stamp with the press not too hot, giving a quick, light impression. This method applies also to gold stamping, and leaves the ribbon in its natural state. For Dutch metal, use a sizing of diluted fish glue, being careful that your sponge and everything else appertaining to the work is perfectly clean. If this is done carefully the result will make a good appearance. The same size will work with gold or silver and can be used weaker than required by Dutch metal.

PAPER-ASSEMBLING AND STAPLING MACHINE.—Talbot C. Dexter, the veteran designer of paper-folding and feeding mechanisms, has produced what he styles a paper-assembling and stapling machine, the present patent, No. 602,816, being supplementary to his patent of March, 1896. This machine is designed to fold and stitch pamphlets composed of several separate sheets, the whole operation being automatic, from the feeding of the sheets to the delivery of the product. The reason for the present patent is the covering of the various



No. 602,816.

minor devices that have been introduced by Mr. Dexter in the perfection of the machine, so as to cause it to stop in case of accidental defects in the performance of the functions essential to the feeding, to the stitching or stapling mechanisms. It is especially adapted to handling pamphlets consisting of a main sheet, insert and cover. It will stitch or staple sheets, each of which contains two signatures, and sever the signatures, folding and delivering the same in the packing box. Electrical devices are introduced for preventing the stitching or stapling of misfed or incomplete sheets.

STAMPING IN GOLD AND ALUMINUM.—The Alliance Press, South Nyack, New York, writes: "Will you please describe to me the process for embossing as per inclosed samples. Also let me have formulæ of sizing for both aluminum and gold. The samples you send are stamped on enameled stock, and will work readily with either gold, metal or aluminum, without any sizing, unless the stock should have become very old and dry. In the process of manufacture, this stock is given a coating of shellac and then calendered. This process provides the best sizing possible, and yet if the stock is too dry it will be necessary to use the shellac sizing described in the April number. For this work it is presumed that you have a hand stamping press with a Bunsen burner or steam attachment at the head to supply heat, and a ¼-inch brass die engraved with the stamping design. Now you take a square iron block ⅝ inch thick and about the size of die, and heating it slightly, glue a piece of strong manila paper on one side and rub it down with a knife handle or smooth tool. Use fish glue mixed half with paste. On top of this glue the brass die, being careful to have the design square with the edges of the block. At this point, the press being hot, place the block and die on the platen of the press, and by pulling down the lever squeeze the block and die into firm contact. Leave in this position twenty minutes to bake the block and die together. Now clamp the block and die firmly between the dogs, or jaws, and adjust the platen so that the front edge comes even with the block, also adjust the

impression, after which you are prepared for what the printer would call "making ready." Adjust the gauges, two at the back and one at the left side, so that the card or cover to be stamped will be in the right position, and placing a piece of hard binders' board against the gauges, make an impression on it. This is the bed. Make ready now by pasting pieces of paper where the impression shows light, and when perfectly even, sandpaper and cut away the high parts that are not touched by the die, and glue the bed in position against the gauges. Next size your job, if necessary, and when dry apply the leaf, first rubbing it lightly with a rag moistened slightly with sweet oil to hold the leaf in place. To handle the leaf, use a pad made of binders' board, 3 by 4 inches, covered with canton flannel and having a small block attached to the other side for a handle. At this point the learner must expect to devote considerable time in patient testing to see that his press is hot enough and that his size has the right strength. If the stock will not stand much heat without blistering, dwell slightly on the impression. Cardboard and similar work generally requires a heavy impression, while leather must be stamped with the lightest touch when gold is used. If there are places where the leaf does not take, the bed needs building up or the die is dirty. No explicit directions can be given that will cover every job, but patience and practice will surely be rewarded with success.

PRINTING FOR ADVERTISERS.

BY MUSGROVE.

This department is intended to give criticism of kinds of printed matter the object of which is to create publicity for the users. Good original ideas will be reproduced; sometimes "horrible examples." Samples should be sent care of The Inland Printer, marked "MUSGROVE."

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Art in Advertising (monthly), \$1 per year; 10 cents per copy. H. C. Brown, 156 Fifth avenue, New York City.

Profitable Advertising (monthly), \$1 per year; 10 cents per copy. Kate E. Griswold, 27 School street, Boston, Mass.

Printers' Ink (weekly), \$5 per year; 10 cents per copy. George P. Rowell & Co., 10 Spruce street, New York City.

Advertising Experience (monthly), \$1 per year; 10 cents per copy. Irving G. McColl, Marquette building, Chicago, Ill.

P. C. DARROW, 358 Dearborn street, Chicago.—Your folder is very clever. I should like to see the booklet of borders.

Do you want to see something clever? Send to Comfort, Augusta, Maine, and get a kaleidoscope. It will give you an idea for yourself.

HAVE W. H. WRIGHT, JR., 18 Ellicott street, Buffalo, New York, send you a copy of *The Imp.* It is worth the 10 cents he asks for a year's subscription.

THE EVENING LEADER PUBLISHING COMPANY, Menominee, send out a blotter with a piece of poetry on it. They spoil the whole thing by making a typographical error in the second stanza.

SIGNAL PRINTING HOUSE, Bert Fuller, Summit, South Dakota.—The blotters are very good when one takes into consideration your equipment. I wish to congratulate you upon them.

THE HOMESTEAD JOB PRINT, Springfield, Massachusetts, John C. Otto.—Your blotters are interesting, and from the quality of the talk and the illustration I should imagine you found them profitable.

MR. HOLLIS CORBIN, Port Huron, Michigan.—I must compliment you upon your cleverly displayed and printed little folder. The booklet should do you good. A series of blotters sent every month to the business men of Port Huron would yield you returns that would prove themselves good advertising.

FRED J. PIERSON, Flint, Michigan.—I wonder why a man like Mr. Pierson, with all his good taste and good sense and

equipment, will do such work as his April, 1898, blotter. If he had used a dainty blotter, coated, of course, he would have had a pretty effect. As it is, his use of black to reproduce an Easter egg is, to say the least, a little lacking in that horse sense that he has taught us to look for from him.

FRED H. ENO, 511 Mulberry street, Des Moines, Iowa, publishes some neat blotters, typographically, and they are generally well worded. In March he offered a five per cent discount to all those who gave him a \$5 order and returned the March blotter with it. He did not tell me how it took. How did it, Mr. Eno?

EDWIN R. RAY, Tacoma, Washington, is evidently an up-to-date hustler after business. He sends me a whole package of his advertising, some of which is good business sense in wording and well done mechanically. Mr. Ray has some new ideas for June and July that I want to reproduce; they will appear in July and August issues of this department.

LAST month I said several nice things about the French Broad Press, Asheville, North Carolina. They send me another folder this month. I am not decided about it. It is pretty and yet it's not pretty. It looks "too muchy," somehow. I do not like it, because there is too much straining after effect. The new concern, for it is new, threaten to make it interesting for competition in Asheville. It has a new dress of type, evidently. There is one thing I would like to warn it against, however: Don't be afraid to leave one or two of your borders out of a job.

A. L. CHIPMAN, Sabbathday Lake, Maine.—I suppose you have a little office with a very small assortment of type, hence your little book is a credit to you, and shows that you have the right idea of hustle.

SULPHUR SPRINGS, TEXAS, March 25, 1898.

DEAR MUSGROVE,—We herewith send you samples of blotters, pencil and a small slip which we have recently issued and sent to our customers. We believe the printer should take liberal doses of his own medicine—advertising, and we make it a point to reach our customers at least once a month with an ad. of some kind. Sometimes it is a pencil, a card, a penwiper, paper weight, or any catchy novelty or useful article we can find. We use calendars extensively and find them a good means of keeping our business before our custom.

We consider your department one of the best features of THE INLAND—your criticisms are clear, comprehensive, and we seldom find cause to challenge your judgment. Allow us to compliment you on your criticism of Byron & Willard's offer of 1,000 note-heads for \$1. We certainly think they have made a mistake; it is such methods that make the printer's "journey" hard.

By the way, you will observe that on one of our blotters the name of our town is omitted—this blotter was used exclusively with our local patrons, hence the omission. The "Is This Your Last Pad?" sheet is placed in every tablet of printing of any kind that leaves our office; likewise a pencil is wrapped in every package.

Thanking you for the service your department has been to us, and expressing our appreciation for THE INLAND in general, we are,

Yours respectfully,

THE MCDANIEL PRINTING COMPANY,
By CHARLTON MCDANIEL.

Mr. McDaniel has said several nice things, and I wish to thank him for the pencil he sent me and for the package of ideas. If this letter teaches anything, it teaches that persistency is the right thing to tie to when one goes in for advertising, especially in advertising a printing business.

THE mainspring of all kinds of advertising should be persistency. It is rare indeed that a man can make a "hit" at once. Do not expect to make a "hit" at once when you commence to advertise. You cannot do it. Some things may bring you more returns than others. Of course, returns are the real criterion by which the success or failure of advertising is to be judged. The main feature of all truly successful advertising, however, is its ability to outlast the first impression, i. e., to deepen the good it did at first. Persistency is the high road to success. There is no other one thing with which I have so much trouble as this lack of persistency among advertisers. They lack the nerve to fight long and hard. While they will expend a good deal of cash and energy in making a single plunge, they will grow tired and weary if called upon to expend the same

amount through a campaign of six months. The road to success is an uphill road all the way. Do not try to spurt. For a little way it goes easy and you get over the ground fast, but the goal seems all the farther away when the nervous energy in that spurt is spent. Strain every nerve to spend as much as you can—push as hard as you can; but consider carefully that the hill is long, and that, after all, a man cannot be really and truly called a success until he has cast up his accounts at the end of his days and finds the balance in his favor. If I could impress on the readers of this department the one lesson—persistence, and what it really means in the making of a permanent success, I think there would be less failures among advertisers. There are but forty per cent of advertisers who make their advertising pay. The rest are unsuccessful because they have never learned that persistence in advertising is the one vital necessity. They jumped into advertising without preparation, in the way of the money to meet the expense or the experience to keep from wasting it. They failed to consider that the creation of trade through advertising was a long process. They "plunged," got a little business for a little time and failed ultimately, or soon found that advertising was costing them a great deal too much for the amount of business they did. Be persistent, stick at it, never think of advertising for less than six months at a time. Get the best ideas, do your best work on your advertising matter, or have it done as well as you know how. It is always worth \$5 to have \$25 worth of printed matter made effective, and remember, in these days of competition, that it is always worth while to do your advertising better than the best your competitors have ever done, or you think they can do. Do not plunge. Better do a little thing well for a long time, than do a big thing well for a short time. The man who is heard from once a month during a year has more chances of success than the man who is heard from once a year. Be persistent. Be up-to-date in your persistence.

CHAMBERS PRINTING HOUSE, 14 South Fifth street, Philadelphia, send out a very pretty blotter with a half-tone engraving of the "Maine" on it. The catch-line is "The Modern Way," then they say:

"More applicable to printing than to war ships. The up-to-date printer has a greater field, more labor and time saving devices, and is more of a hustler than a slow-moving man-of-war or government official."

Will somebody send me a key to the puzzle? What is the point about that blotter, anyhow? That is one trouble of allowing the "devil" to write your ads. The advertising is a very important end of your business, and it is too important to let some of your clerks do it for you.

MONTREAL, March 18, 1898.

DEAR BROTHER MUSGROVE.—By this mail we are sending you a few proofs of what we have been sending out to catch trade, in the way of blotters. We are not sending them for criticism, because in running work for ourselves we must run them when we can, as we are *always busy*. We make a point of keeping our name always before the public, consequently when a man needs anything in our line, our name is already in his mind.

Every envelope, parcel, proof, etc., that leaves the office, contains something in the way of advertising, and we have a method of packing and delivering work which always pleases our customers.

We keep no canvassers (although a neighbor of ours boasts of six), started with one small press nine or ten years ago, and now keep from sixteen to twenty hands *always busy*. Ours has been no mushroom growth, but we can boast of a good, solid, substantial business, known by everyone, whether they are users of printing or not, and kept growing by using our *own medicine*.

By the way, I see some one has been using our idea of the "new safety." We did not think our ideas reached so far, but you never know where an ad. will stop, once you start it. Yours fraternally,

W. H. EATON & SON.

I am glad to publish the above, because it points my remarks about persistence; but I want to call Mr. Eaton's attention to a weak point in his letter where he makes apology for the poor quality of some of his advertising. A printer should never ask to be excused from the onus of an adverse criticism because he hasn't time to make his printing right. No printer should have time to slight any work that goes out of his shop.

Any printer should be ashamed to make such an excuse. Mr. Eaton makes another mistake. He lays too much stress upon the mere keeping of his name before the public. There are several ways of doing it. The bad and the good are the simpler forms. Mr. Eaton should be careful how he keeps his name before the public. The blotters that I have before me are not of the sort that I should expect a printer living in Montreal to send out to his customers. The lines are badly displayed, the cut is an old stock affair. The whole blotter is repulsive. It may have brought business—almost anything will bring some business, but will it pay Mr. Eaton in the long run? I think not.

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty street, Springfield, Ohio.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Typographische Jahrbucher (monthly). Julius Maser, Leipsic.

VEST POCKET MANUAL OF PRINTING. 50 cents.

L'Imprimerie (weekly), 12 fr. a year. Rue du Faubourg-Poissonniere, 34, Paris.

The Printing World (monthly), 8s. a year. Edited by George W. Jones, 35 St. Bride street, E. C., London, England.

British and Colonial Printer and Stationer (weekly). Edited by W. John Stonhill, 58 Shoe lane, E. C., London, England.

Deutscher Buch- und Steindruck (monthly), 6m. per year, 60 pf. a number. Ernst Morgenstern, Dennewitzstr. 19, Berlin W. 57, Germany.

PRINTER'S ART.—A text-book and book of specimens for printers' use by A. A. Stewart, Salem, Mass. 113 pages, 6 by 8 inches; oblong. \$1.

La Revista Tipografica (bi-monthly), \$1.50 a year, 25 cents a number. Eduardo M. Vargas & Co., 2a deGuerrero, 19, Irapuato, Gto., Mexico.

British Printer (bi-monthly), 6s. a year; foreign subscriptions, 7s. 6d. Raithby, Lawrence & Co., Ltd., DeMontfort Press, Queen street, Leicester, England.

Printer and Bookmaker (monthly), \$1 a year, 10 cents a number. Edited by J. Clyde Oswald. Howard Lockwood & Co., 143 Bleeker street, New York City.

Printers' Register (monthly), 4s. a year for fine paper copies; 2s. 6d. for this paper; single copies, 5d. and 3d. 4 Bouverie street, Fleet street, E. C., London, England.

MODERN PRINTING.—Section 1. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. \$1.50.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. Vols. III, IV and V. 60 cents each. Specify which volume is wanted.

MAGNA CHARTA BOND ADS.—The complete set of 148 designs submitted in the advertisement competition of the Riverside Paper Company, in book form. 160 pages, 9 by 12 inches. 50 cents.

NINETY IDEAS ON ADVERTISEMENT COMPOSITION is a pamphlet of 96 pages, containing 90 specimens submitted in an advertisement competition conducted by THE INLAND PRINTER. 25 cents.

DESIGNS AND SUGGESTIONS FOR JOBWORK.—A 50-page pamphlet, 6 by 9 inches, with handsome cover, giving 86 designs for job composition taken from the *British Printer*. Printed in fine style by Raithby, Lawrence & Co., Limited. 50 cents.

BOOK OF DESIGNS FROM TYPE.—By Ed S. Ralph. One of the most practical specimen books ever put into the hands of printers. 32 pages, 8½ by 11½ inches; printed on the finest enameled book paper, handmade deckle-edge cover, with outer covering of transparent parchment. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone colorwork by various processes are also given. \$1.10.

O. C. HANSELL, Caldwell, Texas.—Your work is very neat and attractive.

JOHNSON, Quick Printer, St. Louis, Missouri.—Your work is neat, but not artistic.

ZOEEL, Printer, Syracuse, New York.—Your programme is very neat and artistic.

GEORGE M. APPLIGATE, Trenton, New Jersey.—Your catalogues are neat and quite attractive.

A. WHIPPLE, St. Louis, Missouri.—Your blotters are all excellent; not a poor one in the lot.

F. A. GEHRING, Rockville, Connecticut.—The card for the Thespian Club is well balanced, neat and artistic.

H. BODEMÜLLER, Opelousas, Louisiana.—Taken as a whole, your composition is very creditable, indeed. Where you use a stock trade cut on stationery work, it is a poor plan to use

additional ornamentation. We would have omitted the ornamentation on the L. C. Smith heading.

HILL PRINTING COMPANY, Eustis, Florida.—Your blotter and pamphlet are both artistic and very attractive.

G. S. DOOLEY, Charlotte, North Carolina.—You did an excellent piece of rulework when you made the Golding stick.

R. H. MILES, Stuart, Iowa.—There is not a poor ad. in your entire collection. All are well displayed and to the point.

CHAPIN & CLAFLIN, Chicago, Illinois.—Your circular is an excellent piece of composition and presswork. The color arrangement and stock make a very harmonious combination.



No. 1.

typographic work. The display is admirable; the presswork good.

EDWIN L. STEVENSON, Boston, Massachusetts.—There is too much rule and ornamental work on the Crane card. There are also too many type faces employed in its construction.

ACME PRINTING & PUBLISHING COMPANY, Pottsville, Pennsylvania.—Your blotter is very good as to plan of composition, but more care should have been taken in joining the rules.

W. W. HINES, Bardstown, Kentucky.—Your blotter has too much border on it. We would not have attempted the shading on the main line. Your business card is very good.

MAT. KUMP, Xenia, Ohio.—Your work is artistic and very attractive. Be careful and do not use type so large as you have for "To" and "Dr." This is the only criticism we can make.

WILHELM GRONAU, Schriftgiesserei, Berlin, Germany, sends us some excellent proofsheets of artistic typographic ornaments and borders. We consider these well adapted for use in artistic printing.

A. L. CHIPMAN, Sabbathday Lake, Maine.—Never employ a cap line which is so hard to read as that on the heading for the selectmen's office. There is considerable improvement manifest in your composition.

BURT FULLER, Summit, South Dakota.—The tints are too heavy on your litho-tint work. Do not work them in this manner. Make them light. You will get more artistic effects in this class of work by using a good heavy grade ink of darker

shade for the type portions than used for the tint. Your type-work is very well balanced.

A. L. FREEMOTT, Albert Lea, Minnesota.—Your specimens are quite artistic. The blotter is excellent, also the envelope corner (No. 2), which we reproduce.



RETURN IN FIVE DAYS TO

The Eagle

ONE-PRICE
CLOTHING
HOUSE.

ALBERT LEA, .. MINN.



No. 7.

attractive. The composition on the hanger showing the mounted police of the city of Binghamton is decidedly the best, although both are good.

A. S. WERREMEYER, St. Louis, Missouri.—You received a fair price for both jobs, but none too much. The Boeger pamphlet is the best specimen of your work which we have been called upon to criticise. There is too much ornamentation on the cover.

C. H. BOWDEN, Dover, Maine.—Your script headings are very good. Script is all right to use on commercial work, where good taste and judgment are exercised. Your specimens are all right, and we cannot see any evidence of using too many faces of type.

THE DARON PRINTERY, Steelton, Pennsylvania.—Your specimens are attractive and up to date. The blotters are good. We think you used a trifle too large type on some of your stationery headings. This is the only criticism we have to make on your work.

THE Waupun Leader, Waupun, Wisconsin.—We notice considerable improvement in your typographic work. There is too much border on your blotter on the left-hand side. Be careful of this practice, as it frequently eats too much of the white space and subdues otherwise forceful display.

D. G. GRIFFITH & SON, Elkader, Iowa.—Your stationery work, while not artistic, is neat. We do not think you give enough prominence to the firm name on your stationery work. The firm name is really the most important thing. Your blotter is excellent and your best piece of composition.

JAY CRAWFORD, Shenandoah, Iowa.—As a whole your work is neat, well balanced and finished. We notice a common fault in one of your examples (No. 3) which we reproduce. The name of

RETURN AFTER 5 DAYS TO

B. F. HINDMAN

MANUFACTURER OF FINE CIGARS

512 Sheridan Avenue,
Shenandoah, Iowa.

No. 3.

the town is entirely too small for the envelope. It should have been set in capitals of the same font. With this change it will make a very good envelope corner. The cover for the Alumni Association Directory, with the following wording: "1897 Alumni Association Directory. Western Normal College, Shenandoah, Iowa." This cover was printed on blue antique stock and in brown ink. It had a 2-point wave-rule border, joined at the corners by Laurel ornaments.

The nonpareil pieces of this border were set in diamond shape above and below the wording in the center. Around the wording was a nonpareil Laurel border, at the bottom and on each side. We do not think the inside panel of border should have been used. The color scheme would have been more harmonious if printed in bronze-blue. Text type was employed for the wording.

MARCUS D. HOERNER, Harrisburg, Pennsylvania.—Your specimens are very neat and tasty. We reproduce one of them (No. 4), which is a model of neatness and correct treatment.

JOE F. ILLIG, Cincinnati, Ohio.—The display work on the Elk circular is not as forceful as it might be and the type faces are not very harmonious. Your script heading is good, but

should have employed smaller type for the secondary wording. This was an exceedingly difficult job to handle on account of the vast amount of matter.

RECENTLY we came across the worst specimen of typographic work we have ever seen. It is full of typographical errors. It is very slovenly in appearance. It is a bill-head for the firm of Wilkinson & Stump, printers, Toledo, Ohio. Were it possible we would reproduce this heading for the benefit of the craft. The type employed was on the order of Cosmopolitan. Capitals were used for the main display lines. It is almost impossible to decipher the words.

H. A. HOYT, Chicago, Illinois, asks the following question: "In setting tables with space rule but no border, which is

HARRISBURG BROKERAGE CO.

MERCHANDISE
BROKERS,

317 CHESTNUT STREET.

U. S. CIPHER CODE
J. K. ARMSBY CO'S

LONG DISTANCE TELEPHONE 3265
P. O. Box 684

HARRISBURG, PA.,

No. 4.

the border and ornaments should have been omitted. It is very dangerous to ornament script headings. The Epworth League card is your best specimen.

THE BAIRD PRESS, Milwaukee, Wisconsin.—Your work is all of a superior character, and will make a valuable addition to The Specimen Exchange cases. We reproduce one of your headings, example No. 5, which is a most excellent specimen from text type.

R. J. KAYLOR, Hastings, Pennsylvania.—Your business card is in excellent form, and quite artistic. Central Hotel card is good. Composition on the programme of the Carrolltown Dramatic Club is quite good, but the presswork is very bad. In working antique stock it is necessary to carry considerable ink, and give the job sufficient impression to make the stock take the ink.

PEARL L. GARNES, Charlotte, North Carolina.—Your work as a rule is well balanced and finished, but you use too much ornamentation on your stationery work. Be careful and do not

proper—to set figures in center under heads, or flush against the rule on right-hand side?" It is always desirable to set figures in the center between the rules in tabular work. It is also best to set figure work solid. We presume you thought the figure work, in tables referred to, was leaded, which is not the case, the type having considerable shoulder.

EDWIN G. HULSE, Newburgh, New York.—Your bill-head is well balanced and finished. You handled a large amount of matter in a very creditable way. This is your best specimen. The Van Wagner & Miller heading would have been better had you employed Bradley for all the reading matter and set the words "Dealers in" considerably smaller. These specimens were sent to Mr. Byxbee's department, "Newspaper Gossip and Comment," but being out of the limit, were forwarded to this department.

A. NEWMAN, San Francisco, California.—Your most artistic specimen is the folder "For Your Consideration." Another folder, on the front page of which the wording, "It Is So," was

Clement, Williams & Co.

MANUFACTURERS AND DEALERS IN

Furniture and Upholstery,

426, 428 and 430 Broadway,

Milwaukee, Wis.

BICYCLES.

189

No. 5.

employ too many faces of type on any one job. This is a bad practice, and very dangerous to harmony. The folder for the Mystic Shrine is your best and most artistic specimen, and the heading for the Hornet's Nest Riflemen your best example of stationery work.

GEORGE M. HERRICK, Montpelier, Vermont.—We are pleased to know that this department has been so beneficial to you. The left-hand panel on the bill-head which you submit for criticism is very good indeed, but the type employed for the matter at the right-hand side is too nearly of one size. You

set "stairstep" to fill the measure, a 24-point letter was used for the wording, each word having a rule underneath it. This would have looked much better if it had been set in the upper left-hand corner of the page in 12 or 14 point De Vinne Italic, one word underneath the other, in panel form, incased in a suitable border, preferably 4-point parallel rule.

E. K. PITTMAN, Jr., Horton, Kansas.—The main difficulty with the heading, which you say was not your composition, is that the panel is not in good proportion, and it is entirely too large. We do not consider it a good job. The first page of

the folder for the Willow Bark Company is very good indeed. This is your most artistic specimen, the others having no originality or artistic treatment. On the envelope corner of J. F. Cutler the date line should have been set in 8-point caps instead of lower case, and the town should not have been separated from the State.

EDWIN R. RAY, Tacoma, Washington.—Taken as a whole, your work is very creditable indeed. We reproduce one of your examples (No. 6), which has a common fault. We would

skilled printer in the ranks of the Tacoma Typographical Union. A committee of three, consisting of Rush G. Faler, Robert E. Fuller and Stanley V. Bell, were appointed to award the prizes.

B. G. HAMILTON, Ithaca, New York, submits a corner card for letter-head, with the following wording: "Geo. E. Tailby, Agent, Zenith Bicycles, 12 South Cayuga Street, Ithaca, New York." This card was set in DeVenne; 12-point for name, 18-point for "Zenith Bicycles," 8-point for address, script for the date line. The name should have been larger, and the "Bicycle" line smaller, and ornaments should have been omitted between "Zenith" and "Bicycles." The firm name is the most important thing in stationery work, with the business a close second, but not quite so prominent. The programme for the Wednesday Night Class Reception is neat but not artistic. Your letter has the right ring, and we are sure with your perseverance you will bring your work up to a higher standard.

CHARLES T. CLAYTON, Piedmont, West Virginia.—The fault with the bill-head of the Mountainside Press is not in its plan. The wording on this job is as follows: "Piedmont, West Virginia, Mountainside Press, Quick Printers, No. 103 Childs Avenue, Sold To." This heading was set in Tudor Black text, 10-point being employed for the date line, 36-point for the main line, 10-point for "Quick Printers," 18-point for the address and "Sold To." "Quick Printers" should

have been set in 18-point and the address in 8-point. The date line should have been set in 12-point. With this alteration you will have a very neat and well-balanced heading. Never attempt to ornament a script heading. Do not use ornaments between words in display lines. You should give your jobs a

omit the ornaments made up of flame border, and set the central portion of the card in 14 or 18 point Jenson caps. The practice of using heavy ornaments in black at each side of a section or panel of type is an injurious one, and frequently detracts from a forceful display. Some of your examples are quite artistic.

MURRY H. ROWLAND, Farmersville, Texas.—Your specimens are neat and very good as to plan and composition. On the Davis & Hayes professional card we do not think the stock or the type employed thereon are appropriate. Script type should not be used for display in conjunction with De Vinne on stationery work, where the De Vinne has the predominance. Had this card been set in medium lightfaced gothic on the same plan employed, and on a white card, the job would have presented a much more dignified appearance. Do not separate the town from the State on envelope corners. This is a bad practice.

THE COMMERCIAL PRINTING COMPANY, Cairo, Illinois.—The *High School Autocrat* has an improved appearance. We think the headed articles would present a better appearance if the reading matter was started with an initial letter, the same as you started your "leader." We notice one of your stationery headings on which you have employed lightfaced old style and Jenson in conjunction. Had you used Jenson all the way through, the heading would have been much better. We refer to the Walter & Rust heading. Your stationery work, taken as a whole, is very neat.

CHARLES P. TAYLOR, Tacoma, Washington.—We notice that you spoke of the first page being one-half inch short on the *Tacoma Union Printer*. This is all right, providing you sink the page so that the bottom of the first and second pages will register. Mr. Taylor has inaugurated a unique scheme in offering two prizes, one consisting of a year's subscription to THE INLAND PRINTER and the *Tacoma Union Printer* for the most popular printer in the Tacoma Union. The second prize is a year's subscription to the *International Typographical Journal* and the *Tacoma Union Printer* for the best and most

THE GOYE TENT COMPANY



TENTS, BAGS,
COVERS, ETC.



C. M. COYE, Manager.

Telephone Black 770.

726 Pacific Avenue,

TACOMA, WASH.

No. 6.

WESTERN AGENTS

WATSON, FOSTER
& CO.
CELEBRATED WALL
PAPERS.

MILLER & RICH-
ARD'S HARD
SCOTCH METAL
TYPE AND
PRINTERS' SUP-
PLIES.

BARBER BROS.
FINE FLAT AND
NEWS PAPERS
ENVELOPES.

JOB AND CYLINDER
PRESSING
PRINTING INK
BOOK BINDING OUT-
FITS, ETC.

**Love, McAllister
& Company**

**WHOLESALE AND GENERAL
STATIONERS AND PAPER
DEALERS**

173 McDERMOTT
AVENUE.

MR. GEO. WILSON. (OVER) WINNIPEG, MAN.

No. 7.

Love, McAllister & Co.

**WHOLESALE AND
GENERAL STATIONERS AND PAPER DEALERS**

WESTERN AGENTS

WATSON, FOSTER & CO.'S CELEBRATED WALL PAPERS.

MILLER & RICHARD'S HARD SCOTCH METAL TYPE AND PRINTERS' SUPPLIES.
JOB AND CYLINDER PRESSES.

BARBER BROS. FINE FLAT AND NEWS PAPERS. ENVELOPES.

173 McDERMOTT AVENUE.
P.O. Box 1240.

Mr. Geo. Wilson.

WINNIPEG, MAN.

(OVER)
No. 8.

little more impression in presswork. The light impression is what causes the work to have a grayish appearance.

O. H. POLLARD, Winnipeg, Manitoba, sends us five examples of a business card for Love, McAllister & Co. We reproduce two of these examples to show the different methods of treatment accorded. Two of them were set on the plan of No. 7 and three on the plan of No. 8. In the No. 7 example the following changes would have made this by far the best and most artistic: The name of the firm should have been set in one size smaller type and all in one line, abbreviating the word "Co." "Wholesale and General" should have been made a catch line. "Stationers and Paper Dealers" should have been in a type to correspond with the firm name, but smaller. The No. 8 example is too crowded. We would suggest the use of a different type for the matter set in the panel on the No. 7 example. Six-point condensed De Vinne would have been better.

T. J. APPELVARD, Sanford, Florida, submits a card with the following wording: "N. J. Carleton, Successor to C. H. Beck, Dealer in Fresh Milk and Butter. Satisfaction Guaranteed. Your Trade Solicited. Sanford, Florida." This card was set mainly in De Vinne, 24-point caps being employed for the name; 30-point for the wording "Fresh Milk and Butter"; 12-point for "Satisfaction Guaranteed. Your Trade Solicited"; 14-point for the name of town. At the left of the name of the town was a black pointer to balance the line. We do not approve of this method of balancing. The business engaged in is too prominent. The line "Successor to C. H. Beck," set in 10-point condensed Clarendon, would have been better in small lining gothic. We would have arranged this matter differently. Use nonpareil De Vinne for the line "Satisfaction Guaranteed" and "Your Trade Solicited," and place them in the lower left-hand corner, omitting the pointer. This will balance the address line, without resorting to the objectionable feature above referred to. Do not make a practice of separating town and State, as you did on your envelope corner.

T. E. WILCH, Logan, Iowa, submits a programme with the following wording on the second page: "Programme of the Harrison County Teachers' Association, to be held in the Missouri Valley, Iowa, May fourteenth, 1898." Three faces of type were employed in its construction: De Vinne, Incline Gothic, and a letter resembling Pen Text, the name of which we do not know. This text was employed for the word "Programme"; "Harrison County," "Missouri Valley, Iowa," in De Vinne; "Teachers' Association," catch lines and date in Incline Gothic. "Harrison County" was set flush to the left and a large ornament employed at the right to balance. "Teachers' Association" flush to the right, and another large ornament used to balance. These ornaments should have been omitted. "Harrison County Teachers' Association" should have been set in the same face of type and in the center of the page. With these alterations this would have been a very good piece of composition. We would advise you in cases of this kind to print on the first page, leave the second page blank, and use the third page for the programme proper. We believe this better than printing on the second and third pages alone.

J. B. SAVAGE, Cleveland, Ohio, requests us to decide which of the two accompanying ads. is the best. Conditions were: "Ad. to be used in paper or magazine; ad. to be set in plain type. Gutenberg cut to be used. Cut of typesetting machine

not necessary." Would make the following decision, reproducing the ads.: Best ad. is by C. M. K. (No. 9). Takes less space, which is an important item. Complies fully with conditions. Arrangement makes reading clearer. Display forceful and effective. White space between inside and outside border renders ad. not likely to be hidden when surrounded by other ads. We think No. 10 ad., by T. K., excellent; the laurel border used in manner illustrated on this example is objectionable. Considerable valuable white space is thus sacrificed, which could have been better employed. The display and arrangement is good, but it does not comply fully with specifications. We have some criticism to make on No. 9 example: Word "Running" should not have been so promi-

1869-1896.

The Biggest, Best and Busiest Printing Plant in Ohio.

Running DAY and NIGHT

J. B. SAVAGE, Printer, Publisher, and Blank Book Maker.

All Up-to-Date Advantages: Typesetting Machines, Perfecting Presses, Bookbinding Machinery.

LOCATED DOWN ON THE SUNNY SIDE OF WOOD ST. CLEVELAND, OHIO.

"The road to fortune is through printer's ink. Progress and constant advertising brought me all I own."—JOHN WANAMAKER, Philadelphia's Merchant Prince.

No. 9.

1869

J. B. SAVAGE, Printer, Publisher and Blank Book Maker.

Running Day and Night.

THE BIGGEST, BEST and BUSIEST PRINTING PLANT IN OHIO.

ALL UP-TO-DATE ADVANTAGES. TYPESETTING MACHINES. PERFECTING PRESSES. BOOKBINDING MACHINERY.

Located down on the Sunny Side of Wood Street. CLEVELAND, O.

"The road to fortune is through printer's ink. Progress and constant advertising brought me all I own."—JOHN WANAMAKER, Philadelphia's Merchant Prince.

No. 10.

nent. "Publisher and Blank Book Maker" should have been a trifle stronger. Another weak feature of the No. 10 ad. is that the address line, "Cleveland, O.," is by far too weak.

WE have received from a printer in Topeka, Kansas, a criticism, which we believe to be made in good faith, relating to the two tables printed on page 86 of the April number of THE INLAND PRINTER. We always welcome honest criticism. While in this department it is impossible to give examples which are always models in every way, yet we try to give them as nearly right as possible, and realize that in the main they are suggestive. The following is the context of the criticism, and we will make our answer to the criticisms as made: "In the first place, the type used in the box headings is too light and too fat. A medium-faced gothic, slightly condensed, would look

far better." This is merely a matter of taste. The table referred to was set to please the customer and not to gratify the whim of any compositor. We personally prefer small caps or lower case and caps of the regular font, to any foreign or job letter for this purpose. "Referring to the second table—the 'good one'—I see too much difference between the size of the type used in the principal boxes and that used in the subordinate boxes. For instance, compare the heading 'Horse Power' with the four subordinate headings under it." There is no more difference in the type employed for these purposes than the distinction made in a double head on a newspaper or magazine. The subordinate headings underneath "Horse Power" referred to are a part of that heading and they should be treated in the same manner as shown in the example. "The spacing between the lines in the box headings is also very bad. Compare the heading 'Two Band Wheels,' with 'Cylinder Dimensions.' I would take out one lead (two points) between 'Cylinder Dimensions' and respace 'Two Band Wheels'



Photo by George A. Smith.

ON THE BEACH, ISLE OF WIGHT, ENGLAND.

accordingly." This is the only correct criticism made on the table. This was an error in spacing, and should have been corrected. "The spacing between the lines in the subordinate headings is bad. In this respect, those in the first table are better than those in the second table. The first was not good and the second is worse." This criticism is not correct. If our readers will take the trouble to look at these tables carefully they will see that the lines in all the box headings "line up" all the way across the table and present a much neater and less ragged appearance than they would if placed as our critic desires them. Notice the top lines in the box headings and see how they "line up" all the way across, also the second and third lines. "The heading in the first column is jammed against the rules on both sides; so are the figures in the last column. Both are in bad form." The margins in the catalogue in which these tables occurred were such that the table had to be set in a certain number of ems, which accounts for the crowded appearance above referred to. "Omission of periods where they belong throughout the headings is a very affectatious style and deserves to be tabooed." This is governed in a great many instances by the taste and wishes of the customer and the style of the office in which the work is performed. We believe this is recognized by everyone who has had much experience in offices where a large amount of this kind of work is done. "When a table must be inclosed with a rule, I prefer

first, a single light-faced rule; second, a light close double rule; never a parallel, if I can avoid it. If this table could be reset with roman figures and roman heads properly displayed, it would then be a model." Judging from the former part of this criticism we think the gentleman has made a mistake, as he distinctly states that the headings should be "medium-faced gothic, slightly condensed." "Passing from page 86 to page 89, I desire to remark that the No. 3 card is better displayed than the No. 4. The style of the former is in better keeping with the nature of the business than the latter. This point is too often lost sight of by job compositors. Neither of these cards would be improved by printing in two colors. Color-work is very alluring to most printers, but the results seldom prove satisfactory, specially on this kind of work." The No. 3 example has a very crowded appearance, as anyone can see; neither were set as models. The No. 4 example was shown merely to illustrate a plan by which the card could be relieved of its crowded appearance. If the gentleman had taken time to have carefully read what was said in this regard we are positive his last remarks would not have been made. We try in this department to give the best individual instruction possible in our limited space to those who send in work for criticism. These criticisms are not made hurriedly, but are given much thought. In regard to this last example our opinion is the same as when we first made the criticism.

SPECIMEN EXCHANGE NOTES.

APPLICATIONS continue to come in for membership in the Exchange. Those who have had the case speak very highly of its educational features. Too much stress cannot be put upon the importance of studying the specimens systematically. They should not be gone over hurriedly.

J. AL MEISENBACH, foreman, job department, *Daily News-Herald*, La Salle, Illinois, has this to say of Case No. 1: "The Inland Printer Specimen Exchange Case No. 1 reached me on the 11th inst., and I was very much pleased with its contents. Among the large collection of specimens contained therein I found many that were very neatly executed, both in arrangement of composition and presswork. The color schemes were, in most cases, very harmonious. I deem this manner of exchange of specimens as an excellent educator and of great value to all printers who wish to advance in the 'preservative arts.' I heartily congratulate THE INLAND PRINTER on this excellent scheme, and earnestly await the arrival of future specimen cases."

THE *Daily News-Herald*, La Salle, Illinois, has this to say of The Inland Printer Specimen Exchange: "An Educator of Great Value.—We have before us The Inland Printer Specimen Exchange Case No. 1, containing hundreds of specimens of job-work, done by different printers throughout the entire land. This unique educational scheme was inaugurated by THE INLAND PRINTER, of Chicago, which is acknowledged as the highest authority on good printing in the United States. This specimen case was received here by our job foreman, Mr. J. Al Meisenbach, who has been luckily placed "No. 2" on the list, as the result of his splendid work done and specimens submitted. We regard this mode of exchange of specimens as an educator of the greatest value to anyone of the 'art preservative,' and congratulate THE INLAND PRINTER for taking the step in this direction. We anxiously await future 'cases.'"

THE BEST TRADE PAPER THEY KNOW OF.

We have pleasure in inclosing herewith post office money order, value 13s. 2d (\$3.20), being our subscription for another year to THE INLAND PRINTER, which we will thank you to kindly send on as usual. We should like to say how very much we value this magazine. It is most helpful to us in our business, and we would not be without it. It is by far the best trade paper we know of.—Petty & Sons, Limited, Petty's Southern Printeries, Reading, England.

Written for THE INLAND PRINTER.

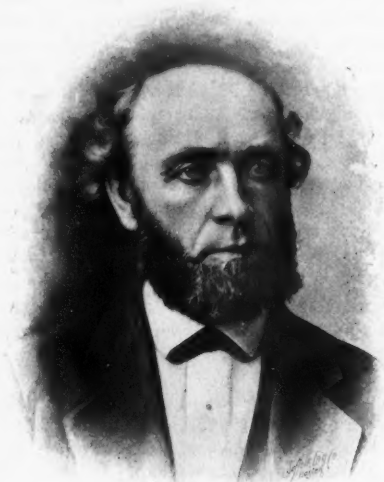
DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. V.—ALEXANDER PHEMISTER.

A STUDY of the development of modern type founding, particularly in the delicate operations of punch cutting, shows a remarkable number of Scotsmen who have excelled in the art. Not only have they left the impress of their genius on the celebrated foundries of England and Scotland, but many of the foremost workers in American foundries claim the "land o' cakes" as their birthplace.

Alexander Phemister, the subject of this sketch, was born in Edinburgh, Scotland, in 1829. As a mere lad he showed unusual aptitude for designing letters. He naturally became



ALEXANDER PHEMISTER.

interested in printing types, and at an early age bound himself as an apprentice to William Grandison, Edinburgh, a famous punch cutter.

Graduating at the age of twenty-three, Mr. Phemister's work immediately attracted the attention of Messrs. Miller & Richard, the Scotch type founders, and while in their employ he cut several series of romans, so advancing the style of body-type faces as to make this house famous with English publishers.

In 1861 he came to the United States, and after two years with George Bruce's Son & Co., where he designed and cut several notable romans, he entered the employment of the Dickinson Type Foundry, Boston, later becoming a partner. Mr. Phemister retired from business in 1891, when the Dickinson was merged into the American Type Founders' Company, and died at his residence, Chelsea, Massachusetts, October, 1894, after a long and painful illness resulting from close application to the details of his work.

It is difficult, at this time, to properly review Mr. Phemister's labors in type founding. He was one of the few punch cutters of the day who designed and cut his alphabets. His taste was exquisite, and his workmanship the finest; when a letter left his hand it was beautifully perfected, and rarely criticised. No cutter since Caslon has had such influence upon roman letters, or whose work is so admirable in shapes and finish. He cut few job faces, but those he did originate (black letters, scripts, italics, etc.), are of the best, and remain standards of their class. In romans his work includes the Modern Old Styles, brought out by Miller & Richard, and later cut, with modifications, for the Dickinson, under the name of Franklin Old Style. Then followed the Wilson, the Standard, the Riverside, the

Full-Grown, and innumerable other series, Mr. Phemister being a rapid and voluminous producer. One bold task he assumed in his prime was a small pica font for the Cambridge University Press. He designed and cut the entire alphabet, driving a punch as soon as it was cut, with the matrix fitter following closely, and the typecaster immediately behind the fitter, delivering Mr. Wilson a two-thousand-pound font within thirty days from cutting of the first punch. In the printed book bound and handed him by Mr. Wilson, Mr. Phemister first saw the proofs of his punches. It was a feat that could only be attempted by a man sure of his powers.

Mr. Phemister was of a delightful personality, with the strong, sturdy Scotch sense of integrity, helpful and considerate of others. He left a memory fragrant with good deeds and honorable living.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Wilson's Photographic Magazine (monthly), 30 cents a number. Edited by Edward L. Wilson, 853 Broadway, New York City.

Anthony's Photographic Bulletin (monthly), \$2 a year; 25 cents a number. E. & H. T. Anthony & Co., 591 Broadway, New York City.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Bound in cloth; illustrated with numerous diagrams, and provided with a copious index. \$3.

Process Worker and Photo-Mechanical Printer (monthly), 50 cents a year; 5 cents a number. Published by Scovill & Adams Co., 60 East Eleventh street, New York City.

Photo-American (monthly), \$1 a year; 10 cents a copy. Edited by Edward W. Newcomb. Photo-American Publishing Company, 20 East Seventeenth street, New York City.

Photographic Times (monthly), \$4 a year; 35 cents a number. Edited by Walter E. Woodbury. Photographic Times Publishing Association, 60 East Eleventh street, New York City.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Bound in full cloth; 162 pages; 47 illustrations. \$2.50.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. 180 pages, 6½ by 8½ inches; substantially bound in cloth; fully illustrated. \$3.

Process Review and Journal of Electrotyping (monthly), \$1 a year; 10 cents a number. Edited by George W. Gilson. Professional Photographer Publishing Company, Buffalo, New York.

Photogram (monthly), 4s. 6d. or \$1.10 per year; 3d. or 10 cents a number. Edited by H. S. Ward. The Photogram, Ltd., Farringdon road (close to Ludgate Circus), E. C., London, England.

Process Work and the Printer (monthly), \$1.25; *Junior Photographer* (monthly), \$1.50; *Practical Photographer* (monthly), \$2.10. Percy Lund, Humphries & Co., Bradford, England, publishers.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. An advanced text-book on decorative art, being a sequel to "Lessons on Decorative Design," by the same author. Bound in cloth; 216 pages; 49 plates. \$2.50.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Bound in cloth; 158 pages. Illustrated with examples of three-color and half-tone engraving. The Professional Photographer Publishing Company, Buffalo, New York. \$2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work. The frontispieces are progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. \$2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Bound in red cloth. \$1.

HALF-TONES FROM FLAT PHOTOGRAPHS.—Edward H. Fox, Danville, Kentucky: "What is the best treatment of the aristo-platino photos to get the best results in half-tone? For instance, when I get one with bluish whites and smoky gray half-tones and shadows, my experience has been that it is difficult to get a good negative from the enamel processes. If I give a long exposure with a small stop the shadows gray too much, and if a short exposure with a large stop the dots in the middle tones are not strong enough, and I get no detail in the shadows, or they are very weak and undecided. I would like to know the best all-round treatment to get the best results. Please answer in 'Process Notes' in THE INLAND PRINTER,

and greatly oblige. I find that I cannot do without THE INLAND PRINTER." *Answer.*—These alleged platinum-toned photographs are not only gray themselves, but they are making half-tone photographers gray in the endeavor to reproduce them. The amount of blue in their blacks and the yellow in their whites is not evident to the eye, but the non-orthochromatic wet plate records it, unfortunately. In copying such a photograph, without a screen, for an ordinary photographic copy, one would make the exposure just as short as possible, and the development as long as possible, and force the contrast still further by intensification. The principle is the same in making a half-tone negative from copy lacking in contrast, the rule being to undertime and overdevelop. In half-tone, however, there is the further privilege of increasing contrast by the judicious use of the intensifier and cutting solution. The screen distance can be increased to advantage with gray copy. Two stops should be used: a smaller one than usual for the shadows, a good-sized one for high lights. Then development and intensification will do the rest.

THE "DUSTING-IN" ENAMEL PROCESS.—"Subscriber," San Francisco, experiences a "little difficulty" with the "dusting-in" method for half-tones described in the April INLAND PRINTER. His long account of how he proceeded shows that he did not follow instructions, and only when he does this and fails can he probably be helped. He should work the method on copper instead of zinc. The process is not recommended as any improvement on the ordinary enamel; on the contrary, it will be found that no matter how careful one is in the manipulation of the dusting-in formula, the hydroscopic quality or tackiness of the coating will vary with changes in the barometer.

SHADOW DOTS NOT INTENSE BLACK.—"Sig," Columbus, Ohio, writes: "I wish to ask you something that has always bothered me very much. In making the negative I use a small round stop, giving about eight minutes' exposure; then put in a large star-shaped stop, giving about three minutes. After developing, I reduce a little with cyanide and iodine, then intensify with pyro and silver. Now, there seems to be plenty of dots in the shadows, but when I print on copper the shadows don't seem to develop; they remain solid. The dots in high lights are all right. If I print a shorter time, the lights are under-printed or the whole film wastes away. My enamel is as follows: Glue, 2 ounces; water, 6 ounces; bichromate ammonium, 120 grains. Is the enamel too thick? I never thought there was much use in putting albumen and ammonia in it. My work has not got the softness I so much admire in the engravings I see in your journal. My screen is about 125-line. One more question, then I am through. I use a saturated solution of chloride of iron for etching. I then let etch in this for about twenty-five minutes. I notice when the plates are in this bath a short time they sort of clear up, or begin to etch clean, as though they had not developed clean. Is this right? Is it necessary to use three different strengths of iron? Have heard it was. If so, why, and what proportions?" *Answer.*—This letter is a type of many, so it is printed entire. The trouble with the shadow dots is they are not intense enough. The reduction, when necessary, should be done after intensification, and the intensifier had better be copper instead of pyro. The chloride of iron will etch quicker when diluted with water than when used full strength. The deposit that forms on the copper during etching should be brushed away occasionally with a flat camel's-hair brush. All of this information is given in detail in Jenkins' book, which should be studied by everyone who attempts process work.

TROUBLE WITH BUFFED COPPER.—"Old Friend," Bridgeport, Connecticut, sends a lengthy detailed description of all the operations he goes through in half-tone printing and etching on copper. For a year or more he has never turned out a half-tone without the enamel "lifting" during the etching. He describes all the variations he has tried in the process without

overcoming the trouble. In this paragraph from his letter lies most likely the cause of his failures: "Copper I have used is regular engravers' copper. This I polish with charcoal, then buff it and immerse in potash tank; then flow freely with water, keeping hands free from surface; flow with enamel; drain; flow at least two more times, letting surplus run to waste; whirl gradually over a low flame, increasing speed of whirler, and being careful not to warm too much, and when dry and cool, expose under negative." *Answer.*—The colored gentleman lies in the most unlooked-for place in this woodpile. He polishes the copper with charcoal, then buffs it. A most beautiful mirror-like surface can be given to copper plates with a buff wheel, but it is a most unsatisfactory surface for the enamel coating to stick to. The crocus or other polishing powder is supplied to the buff wheel from sticks composed largely of lard or other grease. The copper becomes unbearably hot at its point of contact with the buff wheel, and the grease seems to be forced into the copper during the buffing operation. This is evidenced by the way buffed copper repels water. "Old Friend" thinks he overcomes the trouble by immersing the copper plate in potash. This changes the grease into soap, which is soluble in water. When enamel is flowed on buffed copper it is likely that the burning-in brings to the surface, underneath the enamel, the remaining grease or soap, and this repels the sensitive coating. Buffed copper should not only be treated with hot potash solution but it should be thoroughly gone over with fine willow charcoal. This removes the surface containing the grease, and gives the copper a "tooth" for the enamel coating to adhere to.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING, by A. C. Austin.—Mr. Austin has given us a most practical manual of photo-engraving in this book. Anyone who has traveled over this same ground will say that the author has tried conscientiously to tell others the way. He has found the shortest and safest route to his end, and describes it without much reference to the pitfalls and accidents others are going to meet with in attempting to follow him. It is impossible, however, to foresee what difficulties a beginner, or any of us for that matter, will run across among all the uncertainties of process work, therefore a writer should not be expected to enumerate them. And, by the way, one has but to note the causes of failure recorded in this department month after month, to learn how varied and unending a photo-engraver's trials are. The tri-color section of the work contains the most definite and extended information on the three-color process thus far printed, and should be studied by everyone desirous of getting not only a theoretical but practical acquaintance with this most intricate of engraving processes. Too much space is given to describing the making of color filters which can be readily purchased, a hundred times to better advantage than they can be made, while the important matter of the precise kinds of sensitive plates to use with each color filter is left too vague. The exhibits of three-color prints in the book would seem to indicate that the color filters were "homemade," and the sensitive plates—notably for the red printing block—were not entirely correct. It is an easy matter to find flaws in anything, and Mr. Austin is too practical a man to object to any criticism of his work, and for that reason his book will be noticed again. He deserves great praise for his evident endeavor to give us the best of his knowledge; this he promises in the last paragraph of his introduction, which is as follows: "Therefore I give you a detailed description of what I use, and why I do so, and I believe, if you follow what I say, you will be benefited in the knowledge of what I do. And when you are through with the book, be charitable in your criticism; there are none of us that are perfect, and you may differ with me as to the means and ends, but you must give me credit for the earnestness of my effort to be useful." Mr. Austin's book will not only be useful, but is indispensable to process men who want to be up to date. It can be had through The Inland Printer Company for \$2.

Rountree Brothers

announce the autumn show
of the latest foreign fashions in their new

Dressmaking

reception parlors, on Wednesday,
August the twenty-fourth.

There will be a recherche display of the Paris
and London tailors' and dressmakers'
richest and rarest creations in

Light Wraps, Gowns, Costumes,
Fabrics and Garnitures,
elegant laces and lingerie, fashionable fancies, etc.

It will be an exceptional exhibition of exclusive
novelties - the handsomest freshest foreign fancies in
feminine fashions and furnishings.

Rountree Brothers

NESTOR SCRIPT.

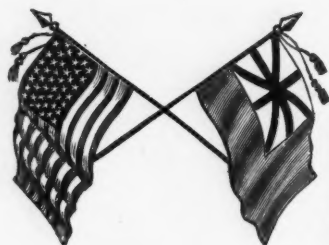
18 Point, 9 A 25 a \$ 6.00
24 Point, 7 A 20 a 8.00
36 Point, 5 A 15 a 9.50
48 Point, 4 A 10 a 11.00

MANUFACTURED BY BARNHART BROS. & SPINDLER, CHICAGO, ILL.

FOR SALE BY MINNESOTA TYPE FOUNDRY CO., ST. PAUL; GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA.

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by
Several Distinguished Poets.



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Electrotype cut of Flag, 75 cents.

Faust Text.

A Plea for an Anglo-Saxon Alliance.

By Alfred Austin.

What is the voice I hear
On the minds of the Western sea?
Sentinel, listen from out Cape Clear
And say what the voice may be.

'Tis a proud, free people, calling loud to a people
proud and free.

And it says to them: "Kinsmen, hail,
We severed have been too long.
Now let us have done with a wornout tale--
The tale of an ancient wrong:
And our friendship last long as love doth last,
And be stronger than death is strong."

Answer them, sons of the self-same race,
And blood of the self-same clan,
Let us speak with each other face to face,
And answer as man to man;
And loyally love and trust each other as none but
free men can.

Now fling them out the breeze,
Shamrock, thistle, and rose;
And the star spangled banner unfurl with these--
A message to friends, to foes,
Wherever the sails of peace are seen, and
wherever the war wind blows--

A message to bond and thrall to make
For, wherever we come, we tmain,
The throne of the tyrant shall rock and quake,
And his menace be void and vain,
For you are lords of a strong, young land, and we
are lords of the main.

Yes, this is the voice on the bluff March gale,
We severed have been too long,
But now we have done with a wornout tale--
The tale of an ancient wrong:
And our friendship last long as love doth last, and
be stronger than death is strong.

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DEWEY



A new series of type

THIS BEAUTIFUL ITALIC LETTER will be made in ten sizes, six to seventy-two point inclusive, and printers will find it a very useful and durable as well as attractive series for all grades of work. Six, eight, ten, twelve, eighteen, twenty-four and thirty-six point sizes are now ready for battle, and will soon be re-inforced by the balance of the series, which, when completed, will be as handsome as any letter ever gotten out for general printing, and we believe will be highly appreciated.

BARNHART BROS. & SPINDLER,
Anti-Trust Type Founders, 183 to 187 Monroe Street, Chicago, Ill.

cast
from our
celebrated
Superior

Copper-Mixed Metal

We name this type in honor of Commodore Dewey, now Rear Admiral, who, at Manila, without losing a single life, so successfully accomplished the complete annihilation of the Spanish fleet, comprising the following vessels: Castillo, Reina Christina, Don Antonio De Ulloa, Isla de Luzon, Isla de Cuba, General Lezo, Marques de Duero, Corroso, Velasco, Isle de Mindanao, a transport and water battery at Cavite. Rear Admiral Dewey is now about sixty-one years of age. He was born in Vermont, and was appointed to the naval academy from that state in September, 1854. He received his commission as commodore on February 28, 1896, and at about the same time was made president of the board of inspection and survey. This place he held until he was put in command of the Asiatic station in January, 1898.



DEWEY

6 Point,	24 A	50 a	\$3 00
8 Point,	20 A	40 a	3 00
10 Point,	18 A	36 a	3 25
12 Point,	15 A	30 a	3 50
18 Point,	10 A	20 a	3 75
24 Point,	8 A	12 a	4 30
36 Point,	5 A	8 a	5 75

Electrotype cut of Dewey,
\$1 00 net.

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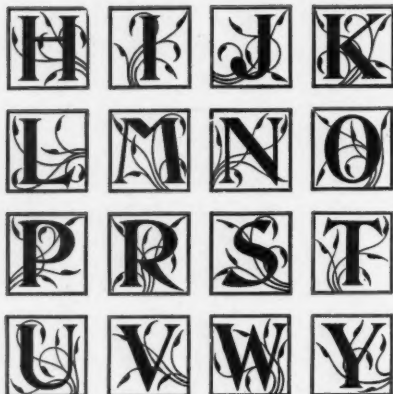
FOR SALE BY MINNESOTA TYPE FOUNDRY CO., ST. PAUL; GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA.

60 POINT DE VINNE INITIALS.



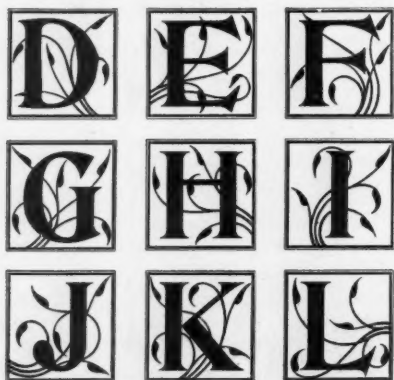
Price, 60 cents each.

36 POINT DE VINNE INITIALS.



Price, 50 cents each.

48 POINT DE VINNE INITIALS.



Price, 50 cents each.

72 Point DE VINNE INITIALS.



Price, 60 cents each.

BRONZE printing may be greatly improved in appearance by running the sheets through the press the second time. After the bronzing has been done and the sheets are well dusted, take off the rollers, wash the form, and pass the sheets through again. The second impression of the clean type against the bronze will give a brilliancy equal

WE are all aware of the fact that labor saved is money saved, and the successful printer today is the one who saves labor. Our point-set type lessens the work of justification, while it costs no more than the ordinary type. Its use saves searching for spaces to make the line come

THE choosing of type for a small office is a more difficult matter nowadays than it used to be 25 years ago when there was less variety of type to choose from, says one of our exchanges. It may be easier in some

HUNDREDS of printers run away with the idea that there are no colors except what is furnished by the ink-maker. It does not occur to them that, given a stock of reds, yel-

MANUFACTURED BY BARNHART BROS. & SPINDLER, CHICAGO, ILL.

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Standard Line

MOSSBACKS Fight Order 9

That a perfect system of spelling English is needed is a fact none can strongly deny. 92

Progress in amending the current modes of spelling is opposed mainly by the fossils occupying chairs in back-number colleges. 45

BETTER ORTHOGRAPHY
Desired by Everybody \$60

OSBORNE & SPECIMEN

SUGGEST REFORM Faults Eradicated 75

With barely an exception, the foremost philologists, as well as the makers of the leading dictionaries, are advocates of scientific, precise and perfect ways of indicating sounds. 83

Why not abolish the present illogical and misleading orthography, which makes it an impossibility for anyone to ascertain correct pronunciations from printed speech, and is a stumbling block to foreigners as well as to ourselves in studying English? \$46

NEW SPELLINGS Easier System 28

Unit Set Type

3-6

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Fonts of 48 inches, each, \$1.25			

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44 Point American Flags, \$2.50 per Dozen

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Doric Italic—For War Scare-Heads*Made also in 6, 8, 10, 12 and 18 Point Sizes*

60 POINT

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Patriots Happy!

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***And Porto Rico Held under
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CAPTURING Armed Dons

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AMERICAN TYPE FOUNDERS CO.

One of our many
Faces of Type Suited
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Suspicious Tourists
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Are taken to Guard our Arsenals,
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In Stock and For
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Chamfer Condensed—For War Scare-Heads

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 MINNEAPOLIS, 24-26 First Street, South
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THE FLYING SQUADRON POUNDS THE FORTIFICATIONS AROUND HAVANA AND GENERAL MILES LEADS THE ARMY



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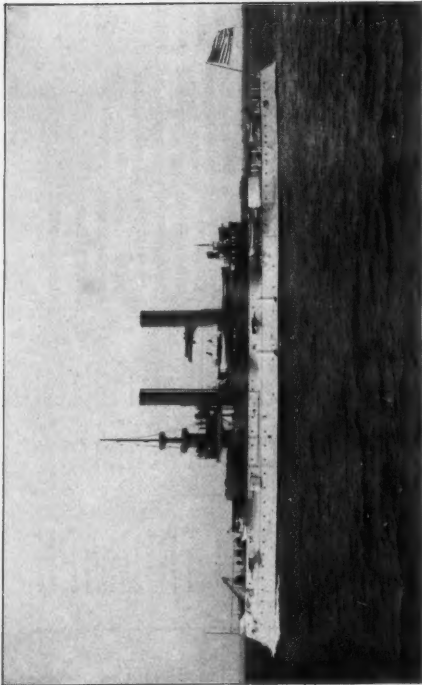
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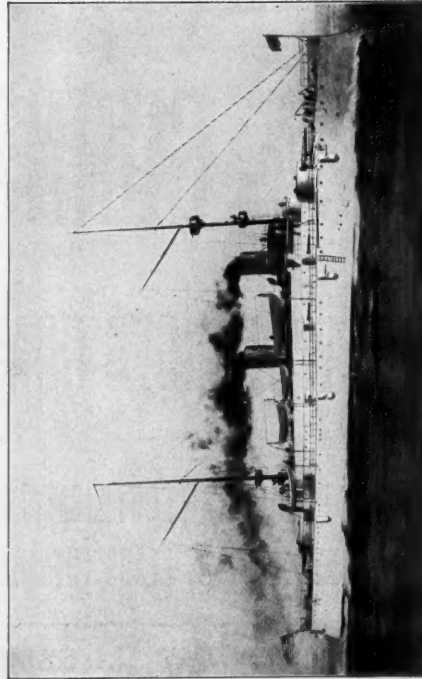
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FIRST-CLASS BATTLESHIP IOWA.

One of the most powerful vessels in the North Atlantic Squadron. Twin screw. Commissioned June 10, 1897. Length, 360 feet; breadth, 72 feet; displacement, 11,410 tons; speed, 16 knots. Main battery—four 8-inch guns and ten 5-inch rapid-fire guns. Secondary battery—fourteen 6-pounder and six 1-pounder rapid-fire guns, and four Gatlings. 20 officers, 293 men. Cost \$1,796,000. Commander, Charles V. Gridley.

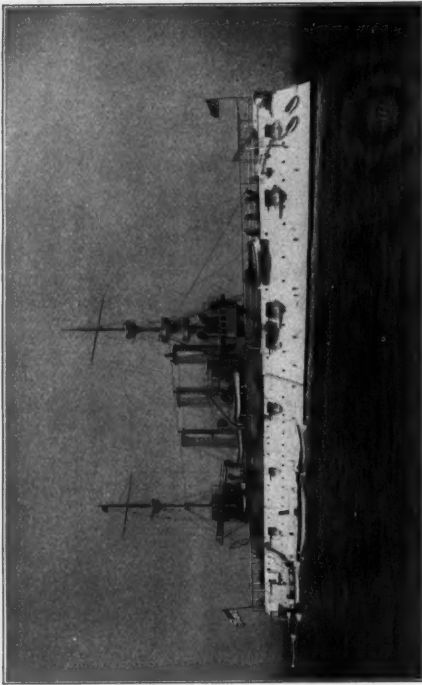


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Flagship of Acting Rear-Admiral George Dewey, of the Asiatic Squadron. Twin screw. Length, 340 feet; breadth, 53 feet; draft, 21 feet 6 inches; displacement, 5,870 tons; speed, 20 knots. Main battery—four 8-inch guns and ten 5-inch rapid-fire guns. Secondary battery—fourteen 6-pounder and six 1-pounder rapid-fire guns, and four Gatlings. 20 officers, 293 men. Cost \$1,796,000. Commander, Charles V. Gridley.

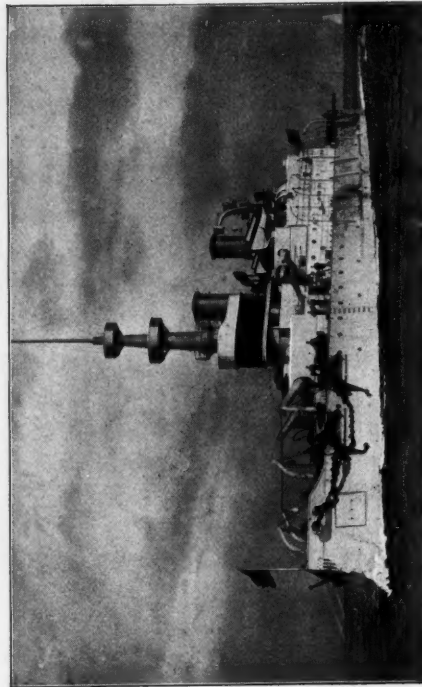
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FRANKLIN ENGRAVING AND ELECTROTYPE COMPANY,
341 Dearborn Street, Chicago.

Specimen sheet showing entire fleet sent on request.



ARMORED CRUISER NEW YORK.

Flagship of Acting Rear-Admiral W. T. Sampson, who commands the North Atlantic Squadron. Twin screw. Commissioned August 1, 1893. Length, 320 feet; breadth, 64 feet; draft, 24 feet; displacement, 10,288 tons; speed, 16.79 knots. Main battery—four 13-inch, eight 8-inch and four 6-inch breech-loading rifles. Secondary battery—twenty 6-pounder and six 1-pounder rapid-fire guns, and four Gatlings. 32 officers, 441 men. Cost, \$3,180,000. Commander, Charles E. Clark.

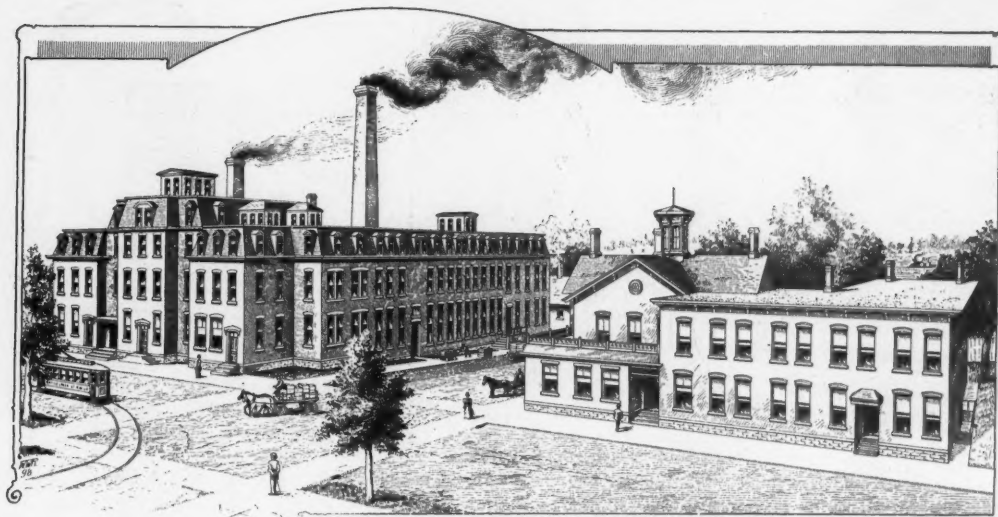


FIRST-CLASS BATTLESHIP OREGON.

Twin screw. Length, 328 feet; breadth, 69 feet 3 inches; draft, 24 feet; displacement, 10,288 tons; speed, 16.79 knots. Main battery—four 13-inch, eight 8-inch and four 6-inch breech-loading rifles. Secondary battery—twenty 6-pounder and six 1-pounder rapid-fire guns, and four Gatlings. 32 officers, 441 men. Cost, \$3,180,000. Commander, Charles E. Clark.

FOUR OF AMERICA'S WAR VESSELS ON WHICH PUBLIC INTEREST IS NOW CENTERING.

Overlays made by
Beck's Perfection Process.



MODERN AMERICAN PRINTING PLANTS.

NO. 1.—THE REVIEW AND HERALD PUBLISHING COMPANY, OF
BATTLE CREEK, MICHIGAN.

AMONG the many large establishments throughout the United States devoted to printing and the kindred arts, that of The Review & Herald Publishing Company, of Battle Creek, Michigan, is entitled to a front rank. Few concerns can boast of a larger equipment of all that goes to make up a modern printing office, and still fewer can show a more noteworthy production, either in magnitude or variety.

The plant takes up one immense building, containing 80,000 square feet of floor space, and overflows into a number of smaller structures adjoining. The visitor, in endeavoring to obtain a concise idea of the lay-out of the establishment, is very apt to become confused. There are so many rooms devoted to the different branches of typesetting, so many nooks and corners occupied by little editorial sanctums or proofreaders' snuggeries, so many stockrooms and rooms devoted to work in a partial state of completion, that one soon loses all idea of continuity, and decides that he is examining, not one, but a score of printing offices—each apparently complete in itself, and independent of the others. He soon learns, however, that together they form a whole, complete institution, dominated by a single spirit, controlled by a master mind, operated for a specific purpose. The chopped-up appearance of the building is due to the fact that the business has been one of gradual devel-

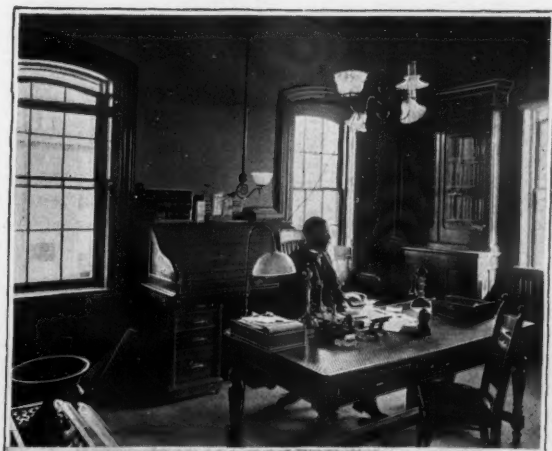
opment. In 1850, when it was first instituted, a small building was ample for its needs. The original building has been retained, but wings have been added and additions built, so that it resembles the original about as much as the proverbial pocketknife, with new blades and a new handle, resembles the original knife that came from the factory. All this has been at the sacrifice of symmetry, so that in this one essential the establishment may be said to be lacking. The building cannot be described as an ideal one for the purpose for which it is used. Yet it is well-lighted, well-ventilated, and kept scrupulously clean—three virtues not always found in printing office buildings making much greater pretensions.

The basement is given over principally to the boilers, engines and dynamos. Of the first-named there are four—three of 80 horse-power apiece, and one of 180 horse-power. A magnificent engine supplies the power for the establishment, while an entirely separate plant furnishes the light. The basement also provides room for storing immense quantities of paper, twelve carloads being not infrequently kept on hand. During the last year 14,720 reams of paper, weighing over 1,000,000 pounds, were used; almost enough to keep a small paper mill employed. Four fireproof vaults are also to be found here. They are used for the storage of valuable book plates, all of which are placed away with great system, and are easily accessible whenever desired.

The pressroom on the first floor contains ten up-to-date cylinders. Two "Miehles" and one "Century" are of recent acquisition. These presses average 16,000 impressions per hour, or 160,000 per day. Anyone with a taste for calculating can multiply these figures by 310, the number of working days in the year, and they will then gain some idea of the magnitude of the output of this department. In the folding room adjoining are two improved Dexters and other machinery.

A fully equipped mailing room is a feature, while the mail lists for the several periodicals issued by the company also have a room where rows upon rows of chases are ranged in racks around three sides of the walls, all neatly labeled with the name of the publication to which they belong.

The "foreign room," situated on the second floor, is equipped with German letter in all sizes from pearl to pica, with the usual variety of job faces. In English type, the fonts are provided with all the special characters and accented letters for producing work in the German, Danish, Italian, Swedish, French, Spanish, Dutch, Portuguese, and other foreign tongues in any size of type. The translating and proofreading is done by native Europeans, while many of the compositors are fitted by foreign birth or special training for work in their particular branches. Tracts, pamphlets and volumes of hundreds of pages



MANAGER'S OFFICE



JOHN I. GIBSON,
Secretary and Superintendent.



W. C. SISLEY,
President and Manager.



J. N. NELSON.

SUPERINTENDENT'S
OFFICE



BUSINESS OFFICE



REVIEW EDITORIAL ROOM



COUNTING ROOM

are printed in all of the languages mentioned. At present, one of the jobs under way is a German edition of William Jennings Bryan's book, "The First Battle."

Besides the composing room devoted to foreign work there are no less than three other complete composing rooms—one for bookwork exclusively, one for weekly and monthly newspapers and magazines issued by the company, and one devoted to jobwork. Nineteen periodicals are issued, ranging from a four-page weekly to an eighty-page monthly magazine. The monthly output of periodicals alone is over five hundred pages, containing an average of 1,388,000 ems. The number of compositors employed on straight English matter is thirty-two.

When asked how it was that typesetting machines were as yet unknown in the institution, Superintendent Gibson replied that humane considerations had so far prevailed to keep them out—the management being reluctant to part with any of its employes. It is contemplated in the near future, however, to install a battery of machines, and just now the management is casting around to determine which of the many machines in the market is best suited to its requirements.

The job composing room is well equipped with all the standard type faces. One unique feature of the jobroom is the employment of three young women jobbers who are said to excel in work requiring an unusual touch of artistic skill. In a room adjoining are sixteen platen and one pony cylinder presses and they are kept in constant operation. At one end of the jobroom is a novelty in the way

of a quick-drying apparatus. Trays of light wirework are suspended over steam coils in an oven-like arrangement. By means of this apparatus work can be delivered to customers a few minutes after leaving the presses when desired.

From the samples shown, nothing in the line of job printing is apparently too difficult for the facilities of the office. Colorwork, embossing and fine half-tone work are produced in all their variations.

A paper-box factory, fully equipped, is a part of the establishment.

On the second floor, in addition to the departments mentioned, are special rooms for the editors of the different publications, as well as several proofrooms and quite a pretentious library. The largest and most important proofroom, by the way, is presided over by a lady.

The third floor is largely taken up by the bookbindery and its adjuncts. Here are found five Smyth book-sewing machines, three of which are of the new

model, sewing without a cord; several new Hickok ruling machines, capable of ruling 60,000 sheets a day; three numbering machines; five embossing presses, two of which are power presses and self-inkers; besides numerous folders, wire stitchers, tying machines, rotary board cutters, perforators, smashers, gilding machines, presses and other necessary machinery. Young women go through every book and pamphlet, leaf by leaf, in process of folding or binding, to see that each leaf is properly placed and that none are duplicated. At the Atlanta exposition, in competition with some of the best-known binderies, this department was awarded two gold



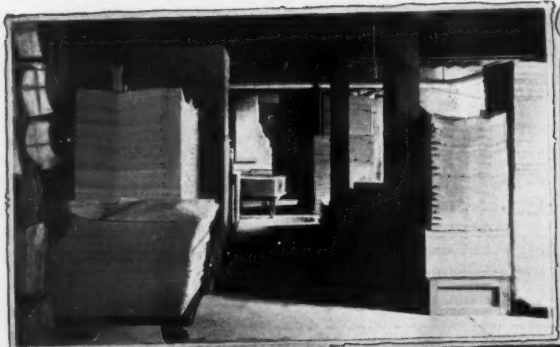
CYLINDER PRESS ROOM



FOREIGN
COMPOSING ROOM



BOOK ROOM



PAPER STOCK ROOM



JOB PRESS ROOM



JOB TYPE ROOM



EAST STOCK ROOM



FOUNDRY

medals, one for the best binding and one for the best general display of work. The capacity is 1,500 medium-sized books per day.

A special ruling section is one of the features of the blank book department. Some extensive contracts are undertaken here. One order recently completed ate up two full carloads of paper. All the ruling machines are equipped with the point system of pens.

On this floor, also, is to be found a complete machine shop, fully equipped, in which all the repairs for the machinery in the institution are made, and some new machinery is built. Down on the ground floor, it might also be stated here, a competent electrician has a place. He takes care of the electrical part of the plant.

In an adjoining factory three carpenters are kept constantly employed in crating goods for shipment and doing such other work about the premises as comes within their province.

The electrotyping department employs sixteen journeymen and a number of apprentices. It occupies a roomy, well-lighted apartment on the fourth floor, and is well equipped with everything going to make a model foundry. Among the machines found here are two "Dalbey rapid trimmers," the invention of the chief of the department. These machines are patented by the house, and will soon be put on the market. With them, mounting and trimming electros is said to be the easiest snap imaginable. Their capacity is given at 100 electros an hour for each machine. The Daniels planers used are fitted with blower attachments which carry all dust and metal particles to the engine room below. The metal pots are lifted from the furnaces by specially arranged cranes. The three molders turn out an average of between 600 and 700 electros a day. The baths are exceptionally capacious. The foundry makes a specialty of brass embossing dies and seal stamps. A novelty in the foundry is a "pot-miller" arranged by the shop machinist to secure the amount of iron filings necessary. Battle Creek is too small a place to afford all the filings required by the foundry. A big iron pot containing a number of cannon balls and pieces of scrap iron keeps up a constant revolution and supplies filings as needed.

Under the roof there is a room specially fitted up for photo-engraving, equipped with everything necessary for half-tone and zinc etching work. The art room, where the designing and illustrating is done, is on the ground floor, adjoining the business office. There Messrs. W. W. Robinson and F. E. Robert have a cosy nook with artistic embellishments, and are ready to supply illustrations for anything from a Bible to a business card.

Up in an attic the visitor stumbles on another complete composing room, equipped with a score of frames and a full assortment of type faces. On the wall hangs a motto, "Not How Fast, But How Well." No one was at work there when the writer made his visit, but in answer to inquiries it was learned that this was part of a technical school connected with an adjoining college. Here, for a half-day at a time, a class of twenty youths is taught the art of typesetting, the other half-day being spent in school. As soon as they gain any degree

of proficiency the lads are given the option of setting type for pay in one of the composing rooms downstairs. In this way numerous ambitious boys have been helped through college.

There is a special department for music composition, where all kinds of hymn books and other musical works are put into type.

The business office on the ground floor is supplied with a full complement of clerks and bookkeepers. In one corner Superintendent Gibson has a cosy office, where he directs all the details of the establishment. He has an intimate knowledge of every piece of work turned out and is familiar with every employe in the establishment. A special telephonic system connects the superintendent's office with the thirty different departments in the building as well as with the outside world. Thus the superintendent can, without leaving his desk, converse with any employe in the building or with customers in New



FINISHING ROOM

PHOTO-ENGRAVING DEPARTMENT

York or Chicago, with almost equal facility. J. N. Nelson, the chief bookkeeper and estimator, is given credit for being one of the best in his line.

Mr. Nelson has built up a very complete system under which all orders coming into the office go through a routine of mathematical exactness. A complete record of every item of cost entering into a job is kept separate and distinct from the regular

and are always ready for reference. Mr. Nelson also uses a special ledger of his own design.

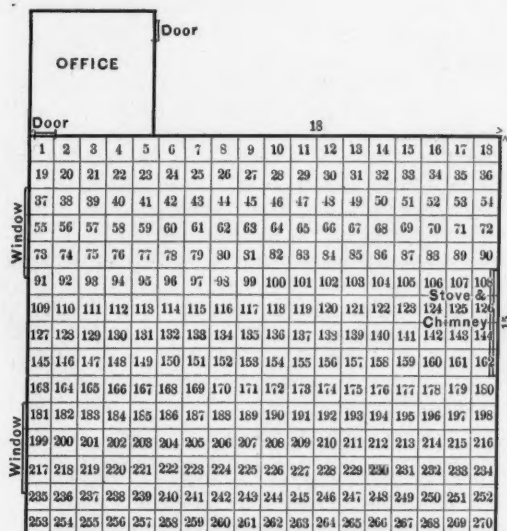
The office of the general manager is in a separate building. In this building is also located the cashier's department, the retail salesroom and the book repository connected with the institution. A stock of publications, estimated at from \$90,000 to \$100,000, is constantly carried in this department.



books of the office. At a moment's notice one can learn what any given job cost to produce at any time within a decade, together with the amount of profit or loss on any particular portion of it, or any other detail entering into the calculation. This history is kept on a blank called a "Blanket Order." After going through all the departments these orders are returned to the bookkeeper and by him posted into books containing one hundred pages each. These books are then indexed and labeled and placed on shelves easy of access,

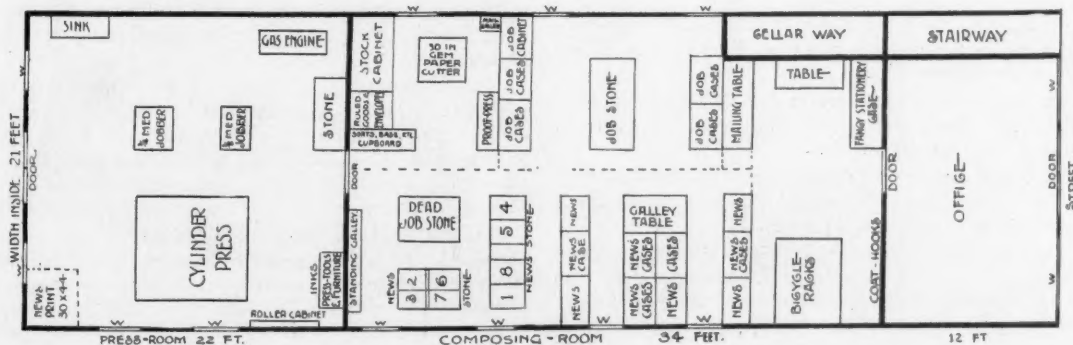
"The Review & Herald Publishing Co.," which is the trade name under which the Seventh Day Adventist Publishing Company does business, was established in 1850. It was incorporated in 1861, and reincorporated in 1891 with a capital stock of \$250,000. The officers are: W. C. Sisley, president and general manager; I. H. Evans, vice-president; J. I. Gibson, secretary and superintendent; C. D. Rhodes, treasurer; S. H. Lane, auditor. It also has representation in England, Germany, Norway and Switzerland.

THE inquiry of the Pierson Press, Charlestown, Massachusetts, in the April issue, has brought the following suggestions: Mr. F. D. Youman, of the *Free Press*, Sandwich, Illinois, says, "Your valuable magazine is the best thing that ever went into a print shop. I submit the following as the arrangement for the Pierson Press":



Bert P. Mill, Correctionville, Iowa, does not follow the plan we suggested, by giving the numbers of the squares, but sub-

Guy T. Keene, foreman of the *Sun*, Coldwater, Michigan, writes: "While the subject of office arrangement is being discussed I would like to submit a rough floor diagram of the Coldwater *Sun*, thinking it might be of some benefit to others in the craft. You will notice that each department is entirely separate from the others. I have the news cases all by themselves with the gallery table conveniently near. Job racks and cabinet are arranged on either side of the job stone. On top of the cabinet are the labor-saving furniture, lead and slug cases. The news stones are conveniently situated, and near the inside pages is a shelf for cuts and the standing galley. The cutter and stock are within easy reach of the pressman. A bicycle rack has become a necessity in most offices, and ours,



We are highly pleased with the results obtained through advertising in your valuable medium, THE INLAND PRINTER.—*Grand Rapids Engraving Company, Grand Rapids, Michigan.*

NEWSPAPER GOSSIP AND COMMENT.

CONDUCTED BY O. F. BYXBEER.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 165 Fair street, Paterson, New Jersey. "For criticism" should also be written on papers when criticism is desired.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

Advertiser and Publisher (monthly), \$1 per year. New York.
Nebraska Editor (monthly), \$1 per year. Beaver City, Nebraska.
Ohio Newspaper Maker (monthly), \$1 per year. Mansfield, Ohio.
Michigan Bulletin (monthly), 50 cents per year. Howard City, Michigan.
Printers and Newspaper West (monthly), 50 cents per year. Kansas City, Missouri.
Newspaper Maker (weekly), \$2 per year. Frank H. Lancaster, Temple Court, New York.
Newspaperdom (weekly), \$1 per year. C. S. Patteson, 25 City Hall Place, New York.
Fourth Estate (weekly), \$2 per year. F. F. Birmingham, St. Paul Building, New York.
National Printer-Journalist (monthly), \$2 per year. B. B. Herbert, 334 Dearborn street, Chicago.
Press and Printer (weekly), \$4 per year; 10 cents per number. 68 Devonshire street, Boston, Mass.
Country Editor (monthly) 50 cents per year. Edited by Walter Williams. E. W. Stephens, Columbia, Mo.
Massachusetts Editor (weekly), \$1 a year; 10 cents a number. Henry G. Rowe & C. T. Fairfield, North Adams, Mass.
Kansas Newspaper World (monthly), \$1 a year; 10 cents a number. Edited and published by Ewing Herbert, Hiawatha, Kan.
The Journalist (weekly), \$4 a year; 10 cents a number. Edited by Allan Forman, 20 Liberty street, New York; 338 Rookery, Chicago.
Canadian Printer and Publisher (monthly), \$2 a year; 20 cents a number. Published by the MacLean Publishing Company, Ltd. Business and editorial offices, Board of Trade, Montreal; publication office, 26 Front street West, Toronto, Canada.

NEEDLES' (Cal.) *Eye* is closed.

THE *Canadian Churchman*, Toronto, issued an appropriate and creditable Easter number.

THE Pomona (Cal.) *Progress* has commenced the publication of a daily with the same title.

THE Maryville (Mo.) *Tribune* is soon to change its form to a style similar to the *Ladies' Home Journal*. A commendable move.

GRANT D. HARRINGTON has sold the Delavan (Wis.) *Enterprise*, of which he has been publisher for several years, to S. M. Stevens.

A NEW Spanish paper, *La Prensa*, has made its appearance in Guadalajara, Jalisco, Mexico. Luis G. Gonzalez is editor and proprietor.

THE *State*, formerly *Old Dane*, at Madison, Wisconsin, is now located in the Hobbins block, on King street. It now issues an all-at-home sheet.

THE Beardstown (Ill.) *News* issued an Easter edition of sixteen pages, filled with appropriate reading matter, mingled with a generous supply of advertising.

THE Waynesfield (Ohio) *Chronicle* published several large ads. in its 16-page Easter edition, which were embellished with appropriate Easter designs and borders.

D. M. BAKER, who has edited the Santa Ana (Cal.) *Standard* for fourteen years, is to retire from newspaper work, having sold his paper to R. A. Dague and Frank Honeywell.

THE *Tuesday World*, Shenandoah, Iowa, published an Easter number that was remarkable for the large amount of advertising it contained. It must have been a paying venture.

THE *Weekly Argus*, La Crosse, Wisconsin, issued an anniversary edition upon completing its second year. The importance of North La Crosse as an industrial center was effectively presented.

THE Carson City (Mich.) *Gazette*, which was criticised in THE INLAND PRINTER for March, has made the improvements then suggested and now makes a decidedly creditable appearance. Ad. display is among the best. There is such a large number of local items I would suggest that you cull out the

personals and run them under a separate head, and that single heads be placed on the longer local items.

THE *Scottish Typographical Circular*, Edinburgh, is always a bright publication. Besides keeping the craft well posted as to trade doings in all of Scotland, it has an interesting letter from London in each issue.

THE Columbia (Mo.) *Herald*, in its issue previous to Easter, had two columns of appropriate matter, suitably illustrated and inclosed in a border, that made a neat appearance. The *Herald* can handle page ads. in an excellent manner.

WITH the March issue, the *Little Star*, La Belle, Missouri, commenced its second volume. Its young publishers, Clio H. and Leo H. Mulinex, aged thirteen and eleven years, get out a very neat little paper of eight pages, two columns to the page.

UPON the fiftieth anniversary of the settlement of Otago, the *Evening Star*, of Dunedin, New Zealand, published a voluminous "Jubilee Edition." It was exceedingly interesting, containing exhaustive personal recollections of many of the early settlers.

THE Christmas annual of the *Otago Witness*, Dunedin, New Zealand, has just reached me. It is an exceedingly interesting number of thirty-six pages, embellished with many well-printed half-tones. In fact, the mechanical work on the entire production is very creditable.

THE *Arizona Bulletin*, Solomonville, sends out a neat folder to advertisers, giving some telling arguments in favor of the flat rate. This folder, and a circular to advertisers and subscribers, show good taste, and also that the claim of "fine printing" is justifiable.

MANY of my readers ask for criticism "in the next issue." This is impossible. All papers received between April 1 and May 1 have received attention in this number, and in like manner all received between now and July 1 will be criticised in the August number.

THE *Nordisk Trykkeri-Tidende*, Christiania, Norway, for February, had a long article descriptive of "The Modern Daily," illustrated with views of composing room and press-room, the former with its large battery of linotypes. Each number of this journal contains some fine colorwork.

THE *Fremont Democrat* issued a souvenir edition in March. It was printed on a fine quality of paper, and aside from the rather poor appearance of a few of the half-tones, the presswork was very creditable. Most of the ads. had a crowded appearance; a smaller body letter and more white space would have obviated this.

THE Stroudsburg (Pa.) *Times* celebrated the fourth anniversary of its birth by issuing a special Easter number. The edition was printed on paper that eight hours before was a growing tree. The Minsi Pulp & Paper Company had the paper ready for delivery in two hours from the time of the first blow of the axe.

TABOR (Iowa) *Beacon*.—One of the neatest papers I have examined. Each ad. appears to have received equal attention—there are no exceptions—and no better are seen in any of the papers criticised. The only improvement I have to suggest is the putting of heads on the longer items, particularly those of a local nature.

RICHARD SMITH, one of the most prominent figures in Cincinnati history, died April 22 at his home in Clifton, Ohio, at the age of seventy-five years. He was for many years editor and proprietor of the Cincinnati *Gazette*, was prominent in politics, and the intimate friend of Grant, Sherman, Lincoln, and many other famous men of war times.

L. B. FENNER, of the State Industrial School for Boys, Kearney, Nebraska, sends copies of the *Industrial School Journal* for comment. The mechanical work is done by the boys and shows careful training. The composition and make-up are



ROMEO AND JULIET.

Half-tone by
ELECTRIC CITY ENGRAVING CO.,
507 Washington street,
Buffalo, N. Y.

Overlay made by
Beck's Perfection Overlay Process.



Half-tone from wash drawing by
FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY,
Chicago.

WITH TENDER CARE.

Overlay made by
Beck's Perfection Overlay Process.

good, but the presswork should be improved, as the color is uneven. The cover of the holiday issue was a very creditable piece of work.

NO PAPERS are criticised in this department unless received direct from some person connected with the office of publication. This explanation is made necessary by recent applications for comment on contemporary publications. If I should comply with these requests in every instance an unlimited amount of ill-will would be called down upon the head of the sender as well as my own.

RED WING (Minn.) *Argus*.—A weak point in the *Argus* is the make-up of plate matter. See that the space at the top of columns is equal; a nonpareil is proper. Make the columns line at the bottom, trimming out quad lines. In short, give the plate the same careful attention in make-up as is given type matter. Grade the items of correspondence. Ad. display is above criticism. The local field is well covered and neatly presented.

GEORGE H. SIMMONDS, foreman of the *Daily Democrat*, Ottumwa, Iowa, sends illustrations of the machinery and furniture of the *Democrat's* job department. Mr. Simmonds says everything was new in August, 1897, and he is to be congratulated upon having control of such a complete jobroom. If the selection of type is as up-to-date as the other furnishings, it would seem that the *Democrat's* claim to a "peerless job department" is upheld.

THE *Enterprise* and the *White Ribboner*, Oshkosh, Wisconsin, combined in issuing an Easter number that was a very creditable piece of work, the mechanical execution being among the best. The ladies of the Oshkosh Woman's Christian Temperance Union had charge of soliciting advertising and preparing manuscript, with excellent results. The money derived from the edition was applied to liquidating the debt on the Woman's Temple, in Chicago.

THE Creston (Ohio) *Gazette* published a valuable souvenir edition about April 1. It was an unusually interesting number of twenty-two pages, which were interspersed with many half-tones and inclosed in an artistic cover, the design for the front page being the work of Victor Trego, of Creston. R. P. Lawrence, foreman of the *Gazette*, writes that the work on this edition was executed in less than two weeks, in addition to the regular work of the daily and weekly. The mechanical execution is excellent and shows no signs of haste.

HUNTER (N. Y.) *Republican*.—A good showing of news, and it is well arranged and nicely made up. The weakest point is in the ad. display, which is evidently due to a lack of material. Two or three larger fonts are needed to give better contrast. Most of the ads. show good judgment in arrangement and balance. The ad. of Dibbell & Gosee has a weak point—the line "our entire stock of" is too large; 10-point roman would have been large enough. The letter used for "General Merchandise" should not be used for newspaper work.

JUVENILE papers are on the increase. Among the latest arrivals is the *Southside Independent*, of Kankakee, Illinois. It is published by three boys, averaging fifteen years of age, with the firm name of Johnson, Bonner & Gleason. There are eight two-column pages, and the contents are bright and well arranged. The war news includes a "Special-to-*Independent*" dispatch from Hong Kong, and there is a noticeable absence of credits. The presswork is good. A better quality of paper would cost but a few cents more and be a great improvement.

Munsey's Magazine for April contains a plan for an enormous increase in the circulation of that popular monthly that might be successfully tried by newspapers, on a smaller scale. The first 100,000 readers sending five new yearly subscribers are each offered *Munsey's Magazine* free for five years. Before sending the five subscriptions, however, the reader must send his name and address, pledging himself to send the five new names, with \$5, when called upon to do so. His name is then

entered upon a list, and when the list contains 100,000 it will then be closed, and the 500,000 new subscriptions called in. Mr. Munsey's object is to secure a circulation for his magazine of 1,000,000, and it looks as if this would be obtained.

WYANDOTTE (Mich.) *Herald*.—The publishing of cuts of the successful political candidates in your local election was a stroke of enterprise. The weakest point in the *Herald* is its ad. composition. Too many faces of type are used, and there is an endeavor to display too much, thus doing away with the contrast so necessary in the construction of a good ad. With these points in mind, note the appearance of the ads. of Gladwell Block, Wayman Coal Company, and Genthe & Girardin. The best ad. is that of Gartner Brothers; H. A. Eberts' is also good.

HUTCHINSON (Minn.) *Independent*—Woman's Edition.—Taken as a whole, the issue is a creditable one. The half-tones worked badly—they were too fine for the quality of paper used. Ad. composition is very good although there is a tendency toward using too many faces of type in a single ad. Take the small ad. of the City Meat Market for example—five lines with as many different styles of type. The panels in the ad. of Paul Chernoshek should either have been made of a blacker border or of rule to match that used on the sides. The other ads. are all well balanced and the make-up is excellent.

C. L. FOWLER, publisher of the Steele City (Neb.) *Standard*, sends a copy of his paper with a request for an opinion on its appearance, and particularly that of the advertising. Mr. Fowler says he learned his trade at Uniontown, Pennsylvania, in the early '50s, and has been a publisher thirty years. The *Standard* enjoys a good advertising patronage and is well put together. The ads. show careful work and are well displayed, although there is a tendency toward over-ornamentation. This is the only fault of the ad. of William G. Uhley & Company. The ideas shown are good, but I would have omitted the fine ornaments.

THE Editoria Resort and Home, at Interlachen, Florida, established under the auspices of the National Editorial Association, is in need of funds to maintain it until the association meets in September at Denver. The National Editorial Association is pledged to its support, but, not having met since it was established, has had no opportunity to provide for its needs. All who possibly can are urged to become patrons, by paying \$5. A Florida patron's certificate will be issued by W. E. Pabor, as secretary of the Editoria Company, and a report of all contributions rendered at the next meeting of the association.

LISBON (N. D.) *Free Press*.—Make-up and presswork are good. Heads should be put on a few of the longer items. The composition of the ads. is particularly commendable, some of the border schemes being quite original. The two bank ads. are the only weak ones in the whole paper, and this is caused by an attempt to display too much, particularly in that of the State Bank of Lisbon. They could be improved by putting two or three of the sentences in panels, surrounded by rule or a light border, and, if necessary to avoid too much white space, putting the title of the bank even larger than you have, breaking it up into two or more lines. The ads. marked need no criticism.

ED JONES, publisher of the St. Ignace (Mich.) *Enterprise*, sends a regular issue and two special editions of his paper, and a letter which includes these words: "We claim the neatest printed, best set ads. and the most attractive weekly in Michigan." The mechanical execution of the *Enterprise* leaves nothing to be desired. Particularly in the ad. display is excellent taste shown. Each number consists of twelve four-column pages, filled with local news, and inclosed in a neat cover. Mr. Jones' claim is justifiable. In one issue I notice a three-inch ad. of the job printing department of the *Enterprise*. This is not used as a space filler, but is inserted in a prominent position

solely to attract trade. This is an example that could be copied to advantage by many a publisher. The object of the large column or two-column ad., often containing but a few words, is too self-evident. It not only does not attract customers to the job department, but it detracts from the appearance and value of the paper. Plate matter is cheap.

CHANUTE (Kan.) *Blade*.—If it is necessary to date correspondence the date should be run in a separate line, so as not to interfere with the grading of the items. Most of the columns would hold another line. These two points, however, do not seriously mar an excellent make-up. The *Blade* will "hold its own" with most weeklies in the amount of local news and



Photo by E. C. Pratt, Aurora, Ill.
ONE OF MOTHER GOOSE'S CHILDREN.

correspondence. The ad. display is good, and laurel ornaments are used to good advantage. The idea of arranging the six ads. on the first page in connected panels is commendable, and one which I have not seen elsewhere. If a neat 6-point border had been used instead of the rule, the effect would have been much better, as the piecing of the rules is a disfigurement.

At the April meeting of the Chicago Trade Press Association, members were requested to use their influence with Congressmen and others to secure the passage of the bill now pending, which provides that no advertising matter shall appear in a Government publication. The members of the subcommittee, in whose hands the bill now is, are: Richard W. Parker, Newark, New Jersey; George W. Ray, Norwich, New York; W. L. Terry, Little Rock, Arkansas. Postal legislation was also considered, and a committee was created to consider the needs of the postal service, particularly as pertaining to second-class matter, and report its recommendation to the association not later than the November meeting.

WILL O. GREENE, publisher of the *Monroe County Mail*, Fairport, New York, writes: "We have taken a good deal of interest in the discussions in the various trade papers about

running half-tones on the ordinary news stock, as we are using quite a number in the *Mail*. We are sending you a copy of our last issue, containing four cuts which are a fair sample of our ordinary work, and should be pleased to receive any suggestions in regard to the improvement of the work." The printing of the half-tones is excellent and might be properly termed a sample of *extraordinary* work. Every portion of the three-column cuts shows clear and distinct, and could scarcely be improved on news stock. A description of your method of handling these would be of interest to the craft.

WALTER L. CALLON, foreman of the *Sadieville* (Ky.) *Signal*, writes: "Am sending you a copy of the *Signal* for criticism. I feel that I ought to tell you that the paper was printed on a hand press, and that we have not an ornament or border in the office. Was rather afraid to send a sample for criticism." None of my readers need have any fear in sending papers for criticism, as no paper, however poor in appearance, will be held up to ridicule. It is the intention to give only helpful suggestions for improvement, always taking into consideration the disadvantages under which the paper is produced. Mr. Callon has no need to feel ashamed of his work, either in make-up or ad. composition. He has made the most of material at hand, has selected the proper lines for display, and contrast and balance are excellent. Items of correspondence should be graded. The *Signal* is a new paper and presents a clean and healthy appearance. Out of sixteen columns of matter printed at home, ten are advertising, nearly all local.

ED M. SWASEY, business manager of the *Free Press*, Redding, California, writes: "There are only four printers in our little office who take your very valuable journal, and I assure you we would all be pleased to read a criticism of our weekly issue." The readers of the weekly edition of the *Free Press* cannot complain of a dearth of news. It is evident that unusual care is exercised in selecting only the best from the daily. The correspondence would have a better appearance and be more readable if given the same treatment as the local "Brieflets." Unless some of the display heads are reset smaller, alternate ones should be sunk as is done on the first page. The ad. composition and presswork require no criticism, unless I suggest the use of a few more borders in the former. The work on the business cards inclosed is excellent, although the embossing is but little improvement. The use of three styles of type could have been avoided by putting "Printing that Attracts" and "Between California and Market" in the gothic, caps and small caps.

A. L. FREEMOTT is editor and publisher of a little paper, the *School Companion*, at Albert Lea, Minnesota. In sending me a copy for criticism, he writes: "Although I am but sixteen years of age, I do nearly all the writing, typesetting and printing." The *School Companion* consists of six pages, about 3 by 5 inches, inclosed in a cover which is printed in two colors. It contains bright and interesting matter, is well printed, and shows that its young proprietor has a talent for the trade. A point that mars its appearance is found in the margins. There should be more on the outer edges, and this could be easily remedied by reducing the space in the backs about two picas. In the date line on the first page put the parallel rule last. The ads. look very well. Don't try to display too much. If the line "Grand Display of Fashions," in the ad. of Miss Caroline Narveson, had been set in nonpareil caps it would have enabled you to put a few more leads in the ad. and have given "Easter Novelties" the prominence it deserved. You are doing nicely with the zinc etchings.

LINCOLN (Ill.) *Herald*.—Aside from a few points in the make-up, the *Herald* presents a most praiseworthy appearance. The ad. display is excellent, and the use of type that matches the heads of plate matter is, as always, commendable. When a number of short headed articles appear in the same column, they should be graded by putting the longest, instead of the shortest, first. This is done in the plate matter and forms an

additional reason for following the same style throughout the paper. The scattering of short local items is not advisable. The make-up of the large amount of correspondence compels me to repeat the advice given several times each month: the items should be graded and a lead used between. This is one of the most important departments of a weekly and should receive the greatest attention. If correspondents were instructed to consider themselves writing on the date of issue, using "yesterday," "today," and "tomorrow" with this thought in mind, the date in the first line would not be necessary, and there would then be no difficulty in the way of careful grading.

SCHLENKER'S AD.—The little ad.-setting competition suggested in the April number proved very interesting. The subject matter of a three-inch ad. was given with the statement that the best specimens submitted would be reproduced in these columns. Four replies were received, with seven specimens, three of which are given herewith. That of C. T. Lemen, with the Dansville (N. Y.) *Breeze* (No. 1), is accorded first place. The rules on the left are a trifle heavy; an eight-to-

made any improvement." There is a decided improvement and your work only needs attention in a few details to rank with the best. There is a tendency in nearly all the ads., particularly the larger ones, to run type and cuts flush with the border rules. The ad. of Fitzgerald, in the issue of April 8, is an exception, and by comparing this with those of the Hardy Furniture Company and the Hub, April 6, the strength of this remark will be readily noticed. The Globe ad. is good, except that a smaller body type should have been used and leaded. A nonpareil on either end of the lines in the panels of this ad. would also have been an improvement. Where 6-to-pica rule is used as column rule (Mayer Brothers, April 7), at least one lead should be run on either side. Roman caps as body letter look much better when leaded. Your work shows many original features.

W. B. BULLOCK, foreman of the Newport (Vt.) *Express Standard*, sends a description of a "make-up galley rack" that is at once a novelty and convenience. A slight frame of hardwood is constructed, long enough to lap over the chase,

Schlenker's
Opera House Block
107 - Main - Street

For a Handsome
Line of

NEW PRINTS
CAMBRICS
Apron GINGHAMS
PERCALES
In Different Widths
and Prices

Go
To

J. SCHLENKER'S.

No. 1.

SCHLENKER'S
OPERA HOUSE BLOCK,
107 Main St.

For a Handsome
Line of

New Prints,
Cambrics,
Apron
Ginghams,
Percales,

In Different Widths
and Colors, go to

SCHLENKER'S

No. 2.

Schlenkers'
Opera House Block, 107 Main Street

For a handsome line of
New Prints, Cambrics, Ap-
ron Gingham, Percales in
different widths and prices,
go to

J. Schlenkers

No. 3.

pica would have been better, or they could have been omitted to no disadvantage. R. R. Kellogg, with the John W. Weston Publishing House, Blue Island, Illinois, submitted two specimens, set in the same style, but with different type, the better of which (No. 2) is given. The one sent by Otto Kney, of Madison, Wisconsin (No. 3), is set in a style quite distinctive. The typographical appearance is not bad, but the articles enumerated are not given the prominence they deserve. The division of "Apron" should have been avoided. Three specimens were submitted by C. X. F., Hudson, New York, with a request for criticism. If C. X. F. will compare his ads. with those here given, he will no doubt see wherein he failed. If the border used on the one you have numbered "3" had been placed on either "1" or "2," it would have been a great improvement.

H. H. GEARHART, whose work as ad. man on the Lincoln (Neb.) *Post* was commented on in THE INLAND PRINTER for March, sends several additional copies of the *Post* with this request: "Would like to have you tell me if you think I have

and wide enough to hold two or more galleys, with strips on the left edge and through the center for the galleys to rest against. This is supported on short legs only of sufficient length to insure the rack's clearing the type in the form when placed across it, the right edge being raised sufficiently to hold the galleys at the proper angle. In these legs are casters which rest upon the stone at top and bottom of the chase, enabling the make-up to move the rack to the most convenient position for placing type in a certain page or column. Thumbscrews are placed in the front legs, which serve to adjust the rack to the length of the chase, and prevent it coming misplaced. Mr. Bullock also has a companion contrivance in a portable galley rack with six brackets, to hold galleys of revised matter. This also being on casters, can be kept beside the make-up, thus saving many steps.

AFTER THAT FIVE DOLLARS.—Harry Ulmer Tibbens, of the *Courier*, Connellsville, Pennsylvania, writes: "The *Courier* has but recently become a subscriber of THE INLAND PRINTER,

so I did not see the original article in regard to the Maryville *Tribune's* offer. I gather from the current issue of THE INLAND PRINTER that \$5 was offered for a better paper than the *Tribune*. I never saw it, but if it is better than the *Courier*, a bundle of which I send you today, it has some cause for being called a good one. It may be that you will award me the \$5. We have 2,700 circulation." The *Tribune's* offer is for a weekly that will surpass it in circulation, news, editorials, make-up and typography, and to secure the \$5 a paper must excel in all the points mentioned. The *Tribune* guarantees a circulation of 3,000, and as the *Courier's* claim falls 300 below this, it necessarily fails to win the coveted honor. I will, however, compare the other points briefly. News.—The *Courier* leads, as it uses smaller type, and still devotes about an equal number of inches to this class of matter. Editorials.—Here the *Tribune* easily excels. Make-up.—The *Courier* does not grade its items of correspondence, and thus allows the *Tribune* to lead on this point also. Typography.—This naturally refers principally to ad. display, and I must decline to render a decision in favor of either side, as the work on each is of a high order, and so nearly equal in merit as to require a larger committee than one to decide which is entitled to the palm. The *Courier*, taken as a whole, is certainly an excellent specimen of a weekly paper, and if a prize was offered for the best weekly in the United States, to be decided upon a system of points, it would undoubtedly come very close to being a winner.

F. W. THORP, of Thorp Brothers, publishers of the Whiting (Iowa) *Reporter*, writes: "I am sending you a copy of the *Reporter* for criticism. Have had less than a year's experience in publishing, and think the paper is a fair one for a town of 500. In the heading of your column I notice 'Procuring of subscriptions and advertising'; what meaning is intended? If you have a good method of securing them should be pleased to learn of it, for I am desirous of a healthy increase of both." The *Reporter* presents a good appearance. Dashes should be run between all the headed articles. The make-up of the first page would be greatly improved if the ad. of Cassady & Whiting could be placed one column to the left. Then start your local items at the head of the second column, with a suitable head, and get them all together. Some headed items could be run in the first column, underneath the advertising. The ads. would be improved if fewer faces of type were used in each. I will suggest a few alterations in one ad. only, that of Fred McCausland. The matter within the border is set single measure, to avoid cutting leads, no doubt; but I should have broken this at the top and run "New Firm" about four picas to the left in caps of the 36-point gothic, with a dash underneath. "Groceries" in caps of the same letter as used, with "for the people" smaller. "Table delicacies" should have received secondary display. I should have taken the liberty of moving "Pure Teas, Coffees and Spices" above "Gents' Furnishing Goods," and set all the wording in the same size type and smaller. "Fred McCausland" larger. The balance of the wording ought not to have been larger than 8-point in order to form contrast. The clause in the heading to this department referred to means that I should be pleased to publish any plans or methods of readers relating to these two essential portions of newspaper conducting. Mention has already been made of several, but mostly those adopted in cities. The letter of H. H. Cabaniss, business manager of the Atlanta (Ga.) *Journal*, in THE INLAND PRINTER for February, contained valuable suggestions that might be adapted to the needs of the country publisher. Placed in a town of 500 population, I should see that every family, not already receiving the *Reporter*, was supplied with it free for a month. Within that month I should make a special effort to have the social doings of these prospective subscribers fully reported. Follow this up with a canvass for subscriptions. After the local field has been exhausted, then turn your attention to outlying districts, never neglecting the news features. Get a good subscription list and you have a solid basis upon which to work for advertising.

NOTES AND QUERIES ON LITHOGRAPHY.

BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

The following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named.

GRAMMAR OF LITHOGRAPHY, by W. D. Richmond. \$2.50.

FOR OTHER MAGAZINES on lithography, see also department "Notes on Job Composition."

THE COLOR PRINTER, by J. F. Earhart. Reduced to \$10. The Inland Printer Company.

PHOTO-LITHOGRAPHY, by George Fritz. Translated by E. G. Wall, F.R.P.S. \$1.50. G. Gennert, New York.

CYCLOPÆDIC PHOTOGRAPHY, by Edward L. Wilson, Ph.D. 552 pages; illustrated. \$4. The Inland Printer Company.

SOME MASTERS IN LITHOGRAPHY, by Atherton Curtis. Illustrated. Limited edition. D. Appleton & Co., New York. \$12.

FIRST STEP IN PHOTOGRAPHY, by F. Dundas Todd, editor of the *Photo-Beacon*. 52 pages. 25 cents. The Inland Printer Company.

National Lithographer (monthly), \$1.50 per year. The National Lithographer Publishing Company, 14 Reade street, New York City.

Deutscher Buch-und Steindruckerei (monthly), 6m. per year, 60pf. a number. Ernst Morgenstern, Dennewitzstr. 19, Berlin W. 57, Germany.

Printing Times and Lithographer (monthly), 8s. a year, 6d. a number. Lewis Hepworth & Co., Ltd., 165 Queen Victoria street, London, E. C., England.

EXPOSURE TABLES, by F. Dundas Todd, editor of the *Photo-Beacon*. All about exposing; the various makes of plates, stops, light. 25 cents. The Inland Printer Company.

LESSONS ON DECORATIVE DESIGN, by Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. 173 pages; 34 plates. \$2. The Inland Printer Company.

THE *Litho-Gazette*, organ of the International Lithographic Artists' and Engravers' T. and P. Association of the United States and Canada. Subscription, 25 cents per year. The Inland Printer Company, or 234 Cambridge avenue, Jersey City, New Jersey.

THEORY AND PRACTICE OF DESIGN, by Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining the fundamental principles underlying the art of designing. 216 pages; 49 plates. \$2.50. The Inland Printer Company.

THE CHEMISTRY OF PHOTOGRAPHY, by W. J. Harrison, F.G.S. Describes very ably all the processes of photography; valuable to the lithographer who wishes to obtain a clear knowledge of the tools and materials he is working with when engaged in photographic work. The Inland Printer Company. \$3.

STYLE.—IN THE FINE ARTS AND THE WORKSHOP. First series treats of The Ideal Man, in the Art of All Times, beginning with "The Antique." This series is to appear in forty-two parts, containing each twelve plates. Price per part, 35 cents; sold separately. Published by G. Hirth, Leipzig. The Inland Printer Company, Chicago. This is a timely work, compiled by Dr. Heinrich Bulle, of Munich, and can be recommended to all progressive lithographers and artisans as a most necessary auxiliary to the designing table. The other subjects to follow are: Custom and Costumes of Nations; The Animal in Myth and Fable; The Plant in Ornamentation; Exterior Architecture; Interior Decoration; Textile Art; Ceramics; Heraldry and Armor; Medallions; Allegories; Lettering, etc.

PRINCIPLE OF PROGRESS IN LITHO PRESS BUILDING.—The foremost lithographic pressbuilders of all progressive countries are devising and building presses for printing lithographic work from surfaces which can be placed upon a rotating cylinder. Lithography must compete with the type press. Lithography has the quality—it must also produce the quantity.

WHERE PRINTING FROM ALUMINUM FLOURISHES.—Germany, France, Austria and the United States are the pioneers in the use of aluminum plate as a substitute for stone. In England good results are reported from zinc plates, they being used to a large extent there. The rest of the world is still doing the bulk of its lithographic work from stone.

SIMILARITY BETWEEN STONE, ALUMINUM AND ZINC.—The reason why aluminum comes so near to the lithographic stone in its behavior toward water, gum, grease and ink, as used in the processes of chemical printing methods, is to be found more in its mechanico-physical qualities than in any properties of a chemical nature. The same may be said of zinc plate, only that the latter in its natural condition is subject to oxidation, which is not the case with aluminum or other metal plates which have been prepared with a view to oppose that peculiarity.

ACID FOR RELIEF ETCHING ON STONE.—To prevent nitric acid from undermining the work on stone in "high etching," take two-thirds nitric acid, one-third spirits of ammonia; reduce with water, first weak, then stronger. The ammonia prevents

the acid from spreading. The height of acid over work should be about one-half inch. A wall around the work can be built of putty or wax. The etching must be repeated many times until the desired result is obtained. The work should be rolled up with engravers' etch ground, mixed in the ink, then resined and heated or repeatedly rolled up. Fine work must be covered up with asphaltum, as the etching goes deeper.

LITHOGRAPHIC DRAWING METHODS ON AUTOGRAPHIC PAPER, AND GRAINED AND TINTED PAPERS.—The parts 6-7 of the "Hand Book of Lithography" are before us. They show a remarkable amount of detail, clear description of the various processes of drawing on grained, lined and other papers for transferring to stone or metal plates, and specimens of the work obtained by this simple yet varied style of exquisite lithograph work, so easily adapted to the hand of any artist or draftsman. The pages are replete with formulæ and descriptions of very valuable transferring methods. The work does not only embrace all that is worth knowing in lithography, but also gives abundant valuable information, not yet published anywhere. The name of the author stands among the highest in authority upon the chemistry and practice of the lithographic and other graphic arts of the present day.

HIGHER INTELLIGENCE IN THE CONSTRUCTION OF LITHO PRESS MUST BE BALANCED WITH INCREASED INTELLIGENCE IN ITS MANIPULATION.—S. S., Celluloid Printer, South Brooklyn, New York: In answer I will here quote some remarks bearing on the subject, made by one of the highest authorities in your own ranks, namely: General President Keogh, who says: "I do not view the advance made in the line of increased production at a lesser cost with any fear or alarm. I know that, from the history of the work of manufacture, progression is a positive vital necessity for a continued healthy existence; that the higher intelligent thought, manifested in the development of the litho press, demands an equally higher intelligence in the manipulation of the production of that press. And while we advance on these lines of intelligent progressions the future of the litho industry is safe," etc. For the further discussion of these topics the columns of "The Artisan" in THE INLAND PRINTER are open to you.

ASPHALTUM AS AN ACID RESIST IN "ETCH GROUNDS."—A. Z., Boston, asks: "I have been using an etch ground bought in New York from one of the prominent litho material firms. It is very thick and dark, and does not lay even over the stone, and when thinned down with turpentine it streaks. Put on with the roller it gets even enough, but not smooth. It withstands the acid very well, though. Would you tell an old subscriber to THE INLAND PRINTER how I could improve this ground?" *Answer.*—The substance which you have is most likely simply asphaltum, dissolved in spirits of turpentine, as used by printers, etc., with the addition of oil of lavender, as an acid resist. Take a tablespoonful of your ground and mix with one-half pint of dammar varnish, add a few drops of Venice turpentine, and thin down with rectified spirits of turpentine; shake well and leave stand until thoroughly mixed. This will make a transparent, useful etch ground; would refer you also to a similar article under this head in the October issue of 1897.

HOW THE LITHOGRAPHIC ENGRAVING IS DONE.—D. T. G. Co., Detroit, Michigan, asks: "Is there any book published explaining how the litho-engraving is done?" *Answer.*—No special books for teaching litho-engraving are published, as the process is too simple; yet it takes at least four years to learn thoroughly. Here it is in a nutshell. Carefully trace the design to be reproduced on gelatin, rub in with a coloring substance—say red chalk; then transfer to a polished and prepared litho stone coated with a layer of coloring matter to show both the red tracing and the white cut of lines. The engraving or cutting-in is done with steel points and scrapers set in wood handles. Ink in with ordinary litho or printing ink and dauber. The stone now goes to the transferer, who takes a number of

impressions on glycerin transfer paper, sets them together as they should appear on the full sheet (this is equivalent to electrotyping), and transfers the whole upon a clean stone or metal plate. After etching and preparing the same it goes to steam press. We will not mention the knowledge of drawing required, or ruling and etching as practiced by an engraver of today. Of course, there are innumerable little knacks and details to learn before one becomes proficient. See "Preparing the Litho Stone for Engraving," February issue of THE INLAND PRINTER, etc.

HANDBOOK OF LITHOGRAPHY AND STONE PRINTING, by George Fritz, in three volumes. The first of these is nearly completed and treats of the chemistry of lithography very comprehensively—its different processes, materials, etc.—transferring methods, colors and principles of coloring, chemistry of colors, and their actions one on the other, grouping of colors, body and transparency of colors, their endurance against light, water and other agents. The second volume will treat of the entire field of lithographic printing—paper, presses and manipulations. The third will treat of photo-lithography, lithdruck, zinc and aluminography. The standing of the author and publisher is the highest in their respective fields, and the first volume, which we have now before us nearly completed, is in every respect the most thorough in research, most liberal in illustration, color plates and example, and most sensible in classification and arrangement, of anything yet published on that subject. Price, 70 cents per part; sold only by subscription. Published by Wilhelm Knapp, Germany; The Inland Printer Company, Chicago; or E. Steiger, New York.

PHOSPHORIC ACID.—C. N., S. & W. Litho. Co., New York, writes: "I have tried to make phosphoric acid by following the directions in Richmond's 'Grammar of Lithography,' chapter on 'Printing from Zinc,' but find that the phosphor dissolves very imperfectly, and a chemist informs me now that this is not the way to make the acid at all. Could you enlighten me on this point?" *Answer.*—The ordinary phosphor would gradually oxidize if brought in contact with air as described, but the product would not be pure phosphoric acid on account of the impurities in the common phosphor. In order to manufacture the above the oxidation of phosphorus must be carried on with nitric acid, and then boiled in platinum dishes; or calcined bones are treated with pure sulphuric acid. Phosphoric acid in its pure state is not an article of commerce at all, and looks and melts like snow if brought in contact with the air. Take the monohydrated or glacial phosphoric acid in sticks, and it will dissolve in water by absorbing the hydrogen from the atmosphere. It can be then concentrated, through careful boiling down, to a cream consistency. The acid can also be had pure in crystals, which will dissolve in water. The handling of phosphorus requires care. Would advise purchasing the article at a chemical supply house catering to photographers.

PROFESSOR HUSNICK'S SENSITIVE ASPHALTUM.—Reduce the large lumps of Syrian asphaltum to a granular condition, and place the same in rectified spirits of turpentine for two or three days, shaking or stirring often. When it is finally reduced to a syrup-like consistency, a like volume of ether is gradually added, under continuous commotion, until the original quantity is doubled. During this process that part of the asphaltum which is not soluble in ether will settle at the bottom in the shape of a dough-like mass. The other part, however, which is soluble in ether, will remain suspended. After standing for a few hours, a little of the above liquid is poured into a small vial with the addition of some ether. Should this result again in a deposit, more ether must be added to the entire mixture, until no further deposit is apparent upon trial. Now, after this solution has stood to settle, it is carefully poured off in bottles, and can be used for coating the back of metal plates, as it resists acids very well, and dries quicker than the ordinary asphaltum. The thick deposit is again mixed with fresh ether,

and stirred during several days so as to extract the last particle of turpentine, and that asphalt which is soluble in ether. This latter solution of ether is again poured off, and can be used in many cases instead of the pure ether. The next step now is to get rid of the last traces of ether in the remaining sediment; this is done by spreading the same on a flat porcelain dish, where it can stand for several days in a warm place, stirring same until all has dried to a brittle substance, which must now be reduced to a fine powder. This powder is placed in a bottle, and to each 100 parts of powder one part of Venetian turpentine is added. To this is also added enough water free benzole, so that, when perfectly dissolved, a stone or plate when coated with the same will show but a very light brown color. This solution is now carefully filtered, and placed in bottles which have been dried and rinsed with benzole.

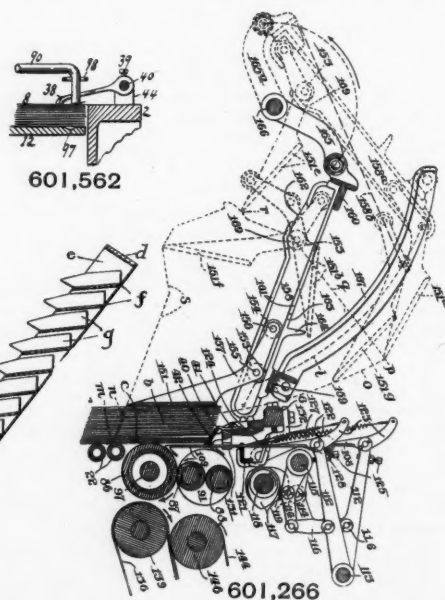
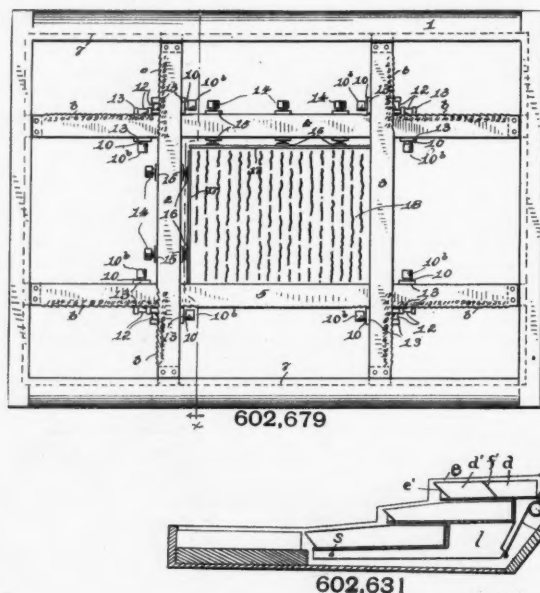
APPRENTICESHIP TO LITHOGRAPHIC TRADE.—An inquirer asks: "Is it necessary to serve an apprenticeship in order to become a lithographer?" and forwards some samples of work. *Answer.*—Of course it is an essential condition to serve an apprenticeship, and such should be based on well-defined principles and regulations. At the present time almost any boy can come into the studio or printing room, and upon his declaration that he wants to learn the trade is either set at rubbing touche,

have undergone; so, further specimens should be submitted on that score, before going any further. There are quite a number of establishments which can be classed as progressive and in which a properly equipped applicant could find a chance to learn the business honestly. We give further information on this subject through the Litho-Employment Bureau, 4 New Chambers street, New York City, to which inquiries should be addressed.

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES H. COCHRANE.

TWO feeding machines have been patented the past month. No. 601,266 is by J. H. Knowles, of Philadelphia, and for complexity goes ahead of anything we have seen lately. A portion of the mechanism is shown here, in which a presser, 151, is used to retain the pile of paper, while an infinite variety of minor devices are employed to buckle, raise and guide the sheets. The mechanism is divided into sheet holding and supporting devices, sheet individualizing devices, edge-bending and withdrawing mechanism, pack pressers, registering mechanism and driving mechanism. The other sheet feeder, No. 601,562, by E. F. Goodman, of New York, has a suction device, 90, that lifts the corner of the sheet to admit the air.

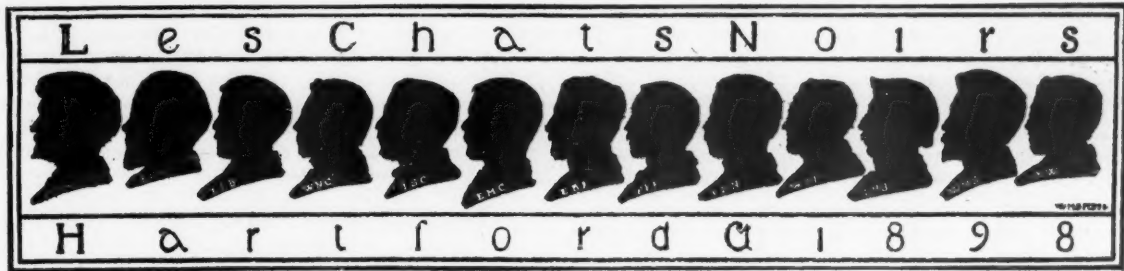


running on errands, sweeping the floor, working the ruling machine, feeding the press, etc., and is mostly left to his own care otherwise, until, perchance, through his own observation, he has gathered enough ability to produce something which can be turned to account for the firm's benefit. Then his further progress is pretty effectively checked by the firm keeping him at that one thing until he does that one thing fairly well. If he stays until this time he is then adjudged a journeyman; but nine times out of every ten he knows little or nothing of the business at large, and his complaints become loud and wearisome on account of the "poor trade he got into," in case he loses his position, and finds trouble in securing another job. The term of apprenticeship should last for at least four years; the necessary binding obligations should prevail on both parties, and the necessary study in art schools or laboratory should be imposed, so as to rear a better-equipped generation of lithographers in the future, able to take care of the improvements that are now being brought to life in our industry. The specimen of your lettering denotes a marked ability, but does not show how much training of hand and eye in drawing you

The corner of the sheet is also directed and handled by the finger 38, which has a fourfold motion. The support 12 is made adjustable, so that the top of the pile of paper is always at the same level.

A very decided novelty in composition is the type case, patent No. 602,631, by H. Byxbe, of Youngstown, Ohio. The diagram shows an end view, *g*, representing the tiers of boxes, which may be inclined at any desired angle. The lower trays of boxes may also be tipped by turning a crank (not shown) on the shaft *h*, which has straps connecting with the trays. The arrangement has several objects, one of which is to bring the boxes as a whole nearer the compositor, by reducing their surface area and increasing their depth, while leaving the type always at the front, within easy reach; another is to provide space for the use of about sixty logotypes or common syllables cast on solid bodies; while another is to enable the workman to shift the angle of the tiers to suit his individual convenience.

The chase patented by D. J. Deegan, of Bridgeport, No. 602,679, and shown herewith, is designed to do away with the use of ordinary furniture or quoins for locking up. The



DRAWN BY WILBUR MACEY STONE.

adjustable cross-bars slide in slots cut in the body of the chase, so that they cannot come out of place. They are then closed up around the type, and fixed in the notches by clamps, as 12 and 13, the locking up being finished by tightening the screws 14 with a small wrench or spanner.

POSTER LORE AND THE NEWER MOVEMENT.

CONDUCTED BY PERCIVAL POLLARD.

All specimens submitted for criticism, and all correspondence on this head, should be addressed personally to the writer, in care of this office. Designs intended for reproduction must be mailed flat, or properly protected by tube if rolled.

THE following list of books and magazines is given for the convenience of readers. The Inland Printer Company will receive and transmit orders and subscriptions at list prices for the books and publications herein named:

POSTERS IN MINIATURE.—A collection of well-known posters, together with some portraits of the artists, with an introduction by Edward Penfield. A book of designs for poster collectors, containing several hundred specimens of this class of art. Cloth, \$1.50.

STANLAWS lately did a good poster for *Collier's Weekly*. This paper is now making a great bid for popularity, employing the best artists and writers possible.

FROM Poughkeepsie I have an amusing account of the close hedges that keep Vassar and its inmates from the profanement of the curious. Orson Lowell has been engaged in taking notes for illustrating an article on Vassar. He declares that no one but the President can cut the knots of Vassar's red

tape. The girls themselves do not know the intricacies of all the regulations that guard them. In order to sketch a portal or a cornice it was necessary to interview dozens of portentous females, and take tea in abominable quantities. In fact, Vassar, as this artist impolitely put it, is suffering from an exaggerated case of red-tape-worm.

BLANCHE MCMANUS is doing much decoration for books issued by M. F. Mansfield, of New York. Kipling's "Vampire" and "Recessional" have lately had designs of hers for reprint purposes.

BRADLEY'S cover for "The Romance of Zion Chapel" is the most striking about this new publication of John Lane's. It is in gold, on black, and in the curiously fascinating manner that led many to accuse him of imitating Beardsley.

ROB WAGNER'S covers for the *Criterion*, of New York, continue notable. Two in the nature of war cartoons were lately reproduced at the head of the résumé of such matter from all over the world, given by the *American Review of Reviews*.

F. A. NANKIVELL, now home again from Australia, is doing better black-and-white than ever. His drawings in *Puck* show the most chic young women to be found anywhere today. While in Australia he did some work for the *Sydney Bulletin*.

WILBUR MACEY STONE, well known as a prominent poster collector and designer, has left Hartford for New York. Before leaving Hartford he was tendered a dinner by Les Chats Noirs, the literary and artistic club in which Hartford rejoices. During the present season this club has studied the works



VISITING CARD OF LÉON LEBEQUE.



VISITING CARD OF ALBERT GASSE.

SYDNEY'S NEW MAYOR.
By F. A. Nankivell.

of Maurus Jokai, George Wharton Edwards, F. Hopkinson Smith, George du Maurier, Walt Whitman, Thomas Bailey Aldrich, Gerhard Hauptmann, Herman Sudermann, Ernest Adolph Wildenbrück, Charles Dudley Warner, James Lane Allen, Stanley Weyman, Anthony Hope and Charles G. D. Roberts. The work also included papers on Israel Zangwill, on Frank R. Stockton and H. G. Wells; on Ambrose Bierce and Percival Pollard, whose satire and sentiment find many readers, and on Henrik Ibsen, Jonas Lie, Bjørnstjerne Bjørnson and Alexander Kiell, prominent in present-day Scandinavian literature.

The art of rolling logs prospers with us. London is still vastly to the fore, but we are getting on. Theatricals no longer occupy a monopoly of press agents. Under guise of lampooning, several writers are attempting to induce our interest in other writers. And at last the advertising art has



POSTER DESIGN BY MUCHA.

reached paint, also. In London, not so long ago, when an epigram was not Wilde's, it was Whistler's. No other American artist—no artist living in America—has ever equaled Whistler in beauty of pose, but New York lately saw some fine instances of booming Boldini, the painter. This gentleman draws sketches on hotel table covers, and flirts scandalously with his sitters. All of which some good fairy retails, with gusto, and at space rates, to the public prints. So runs the race of fame. Shortly we will be as adept as the Londoners; we are young yet. When Boldini comes again, the system will be more perfect.

CHICAGO TRADE PRESS ASSOCIATION.

At the regular monthly dinner of the Chicago Trade Press Association, held on May 6 at the Victoria Hotel, the guest of honor was Dr. William P. Wilson, director of the Philadelphia Commercial Museums. Professor Wilson gave the members an interesting talk upon the institution with which he is connected, and explained the good that had already been accomplished and what the institution still hoped to do in the way of furthering trade relations between the United States and foreign countries. The city of Philadelphia and State of Pennsylvania have already contributed largely to the establishment of the museums, and an appropriation is also about to be made by the United States Government to encourage the work in this direction. The institution has samples of raw products and manufactured goods from nearly every country on the globe, and has compiled data received from foreign consuls and business men in various foreign countries, that is open to inspection for the information of those who are interested in the work. The

scope and purpose of the museums is so broad that it is not possible in a short notice to give a clear conception of it, but the director would be glad to furnish full particulars to any who are interested in the work. Professor Wilson announced that an exposition under the auspices of the museums would be opened at Philadelphia in May, 1899, at which representatives from all the foreign countries would be present, and to which he hoped a great many of the editors and publishers of trade papers would also come. Emil Mannhardt, editor of the Illinois *Staats-Zeitung*, read a paper upon the importance of the international postal system, especially that portion of it called the parcels post. He stated that one of the most important questions in the postal department of the United States at present was the adding of this branch to the present system. After it had been established here, arrangement should be made with foreign countries by which this service could be extended to take in other nations. At present the express companies and forwarders were anxious to have matters remain as they are, but for the benefit of merchants and the increase of trade the other system must be adopted eventually. He gave statistics showing the amount of merchandise passing between other foreign countries, sent by this method, and pointed out the advantages to be obtained by this country if a similar system were adopted. Addresses were also made by A. H. Lockwood, editor of the *Shoe and Leather Review*; John H. McGibbons, one of the representatives of the State Department in promoting the interests of the United States at the Paris Exposition in 1900, and Prof. Edmund J. James, of the University of Chicago. About fifty members of the Association were present, and one of the most instructive and enjoyable evenings in the history of the organization was spent.

PROBLEMS SOLVED BY THE "CENTURY."

From the time the first printers' paper was given to the craft, the work of the pressman has received only a very small part of the publicity that has fallen to other branches of the trade. The compositor's work, for instance, has been reproduced with critical approval, but the pressman's work, inseparable from his individuality, cannot be reproduced by another hand. True there have been pressmen's competitions, but on so limited a scale that the results have been far from conclusive, being generally of a local character. There has been no want of desire to meet the problem of adequate testimony to the merit of the work of superior pressmen, but the means to be employed have been the idea of the Campbell Company alone in the great "Century" Tournament, which closes on May 31. At the time of preparing this note the returns are coming in rapidly, and the climax of the series of contests will assuredly emphasize the success of the "Century" in solving the problem of adequate notice of high-grade workmen.

The problem of the nine-hour day is a seemingly difficult one to solve, yet its difficulties are merely those of rearrangement in offices equipped with the "Century." The quantity and character of the work done by this press has been certified to time and again. It is favorably known by all pressmen, and its capacity to meet the exigencies of the times are unexcelled. The excellence of its product and its capacity are on a par with the progress of today. What the Campbell Company will do to further emphasize the merits of the "Century" is not yet announced, but it will need to be something indeed remarkable to equal the "Century" Tournament now closed.

"WORDS FAIL TO EXPRESS," ETC.

Inclosed find \$2 for subscription to THE INLAND PRINTER. Please send the December number. I have overlooked this matter too long. I don't want to miss a single number. I would tell you how well I like it if I could say something that some one else has not already said.—J. H. Outland, job printer, Rich Square, North Carolina.

TRADE NOTES.

F. H. HALL, formerly with the American Type Founders' Company, Chicago, has purchased the *News*, Joliet, Illinois.

THE Philadelphia Photo-Engraving Company has changed its name to the Beck Engraving Company, and continues business at the old address, 147 North Tenth street, Philadelphia, Pennsylvania.

POOLE BROTHERS, the well-known railroad and commercial printers, have removed from Dearborn street to the new fire-proof building, corner Harrison and Clark streets, Chicago, where they have a model printing plant.

DRESSKELL & KENNY, paper dealers, Detroit, Michigan, have established a branch office at 211 and 212 Arcade building, Cleveland, Ohio, for the purpose of giving better attention to their customers in that city. It will be conducted for the present by Mr. Dresskell.

THE Woronoco Paper Company, Fairfield, Massachusetts, has purchased the paper mills and all the water rights and privileges heretofore owned by the Fairfield Paper Company, which it formerly rented. The Woronoco mill will continue to manufacture the highest grades of loft-dried ledger, bond, linen and typewriter papers. Mr. Homer J. Stratton is the treasurer of the company.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "ALPHA."

MEYER BROTHERS, Belle Plaine, Iowa.—Your commercial printing generally is good, but the *Lever* note-head is a poor specimen of colorwork.

L. NAEGELE, JR., Helena, Montana.—The letter and statement heads are both A1 specimens of composition, showing that you have artistic conception and careful execution. Presswork is good.

The few samples of work submitted by George Birnbacher, with John R. Bellis, printer, New York, are good specimens of neat composition and excellent presswork, considering that he has had no instruction in the latter branch.

EDWIN SCHIMPF, with the Denny Printing Company, Allegheny, Pennsylvania, knows how to set up a neat blotter, card or booklet. His work is nicely displayed and well made up. The presswork on samples submitted is very good.

THE John P. Smith Printing House, Rochester, New York, has issued a blotter, upon which is a group of roses, beautifully printed in colors and admirably embossed. The work is from three-color half-tones, and is artistically executed.

Two samples of printing in colors from Charles E. Crocker, with Watson, Ferguson & Co., Brisbane, Queensland, are fine specimens of artistic composition and neat presswork. Harmony in type and color has been admirably conceived and carried out in both samples.

THE Messenger Job Printing Company, Owensboro, Kentucky, should be entitled to the term "artistic printers," for the samples submitted bear evidence of superior treatment in composition, presswork and embossing. The color arrangements are very attractive.

GEORGE Q. CANNON & SONS COMPANY, Salt Lake City, Utah, submits a few samples of society and office stationery, which prove that artists are employed in the compositorial and press departments of that establishment. Half-tone work on some of the specimens is very good.

F. J. PAPENHAGEN, Defiance, Ohio.—The dodger in two colors is excellent in both composition and presswork; the blotter is neat, and should thrill its recipients with patriotism and awaken a hearty response to your sentiment: "God bless our army and navy and give them victory."

A NUMBER of samples of general office printing, from Johnston & Peck, Newburgh, New York, give evidence that they are up-to-date printers in every respect—modern type, good composition and excellent presswork. There is not a poor specimen of printing in the package.

HAHN & HARMON, Minneapolis, Minnesota, are fishing for business in earnest. They have issued a blotter upon which is printed a boat with a party fishing for all there is in the water, and attached to the blotter is a real fishhook of large size. They announce that the "Fishing season is now open," and that they have lines out for catching business, which we have no

doubt they will succeed in doing with work of such excellent quality as their sample. They also show specimens of steel-die stamping which are very beautiful and clean.

ALMON M. FARNSWORTH, Camden, New York, submits a pamphlet entitled "One Hundred Years," forty pages, 6 by 8, printed on heavy enameled stock, with alligator cover. The composition and presswork are of good quality, and the half-tones especially worthy of commendation.

J. A. BLUNTACH, Rochester, New York, sends a few samples of his work, on which the legend, "Good Printing," appears. He is surely worthy to claim that title for his work, as the specimens before us are undeniably good—in composition, color arrangement, presswork, and general finish.

CIRCULARS and cardwork come from Robert L. Stillson, Center and Pearl streets, New York. Mr. Stillson has excellent taste both in designing and in arrangement and selection of colors. There is an unobtrusive originality about the work that is sustained admirably by the color combinations and choice of type faces.

PROGRAMME of the Cœur d'Alene Rod and Gun Club, printed by Dunn Brothers, Wallace, Idaho.—The composition is good, except the border around each page. It would have been better to have used a plain rule entire, and not have broken it up into part rule and part border. The title-page in red and black is all right.

THE *High School Voice* reaches us from Austin, Illinois, and is in the tangible form of a pamphlet of thirty-two pages and a cover. The body of the *Voice* is fairly well printed, though the presswork might be improved. The cover design, printed in gold bronze on a dark-green enameled stock, is weak in the lower portion.

SEVERAL samples of advertising and printing from Roy W. Van Hoesen, ad. man and printer, of Dunkirk, New York. The samples of commercial work, both in composition and presswork, are fairly good. The ad. matter is excellent, and without doubt original. The *Voice* could be much improved in both composition and presswork.

H. S. TURNER, Ayer, Massachusetts, submits several samples of printing which are very fine in both composition and presswork. It is hard to select any particular piece of work as being the best, but we think the business card is worth special mention. It is printed in green and red-brown on pale-green enameled stock, and has a very attractive appearance.

A SOUVENIR OF FARMINGTON, Illinois, published by S. P. Wood, at the office of the Farmington *Bugle*, is a pamphlet of forty pages and cover, 6 by 9, printed on enameled stock, two pages at a time, on a Chandler & Price Gordon press. The composition is fairly good, but the presswork, especially on the half-tones, is susceptible of considerable improvement.

J. E. HATCH, foreman printing department of Croft & Allen Company, confectioners, Philadelphia, Pennsylvania, submits samples of labels printed from plates, together with lithographed label from which he copied. While the letterpress label is good, and a close imitation of the original, it lacks the softness and delicacy observable in the lithograph. Colors and gold are well printed.

WILLIAM FREDERICK SCHEMPF, Brodhead, Wisconsin, is a printer up-to-date in all matters relating to typography. He has submitted for review a few samples of his recent work, which confirm the opinion previously expressed in these columns that he would become an artist printer in the full acceptance of the term. His work is original in conception and chaste in execution, and is well up to the standard of high-class typographical printing both in composition and presswork.

FRANK E. GEORGE, with Erie (Kan.) *Republican Record*.—The samples of envelope corner cards are generally good. The note-heads and statements are good where you have used one series of type; where you have tried to make ornamental display, as in Staples & Stevenson and C. D. Smith stationery, you have made a failure of it. The Hotel Arlington card would be improved by leaving off the ornament at center near top and using a bolder, upright letter for the words "Hotel Arlington."

ARTHUR STIRK, foreman of the Newburgh (N. Y.) *Register*, expresses a desire to keep abreast with the times, and the quality of the package of miscellaneous printing forwarded by him proves that he is not far behind those who claim to be foremost in the race. The composition and presswork on the commercial and society printing under review are first-class, and the "Quarterly" of the New York Military Academy is a fine specimen of up-to-date pamphlet work. You are on the right track, Mr. Stirk, and we wish you continued success in your efforts.

THE Rubber Tire Wheel Company, of Springfield, Ohio, may congratulate itself on the excellent quality of the catalogue which it has recently issued from the press of the Winters Company, of the same city. The cover design represents Mercury, the messenger of the gods, caduceus in hand, detaching the wings from his heels, influenced by the representations of a Grecian ancient who points to a rubber-tired chariot. Beautiful half-tones of the equipages of celebrities are shown in proof that those for whom the best is thought to be none too good, find the rubber-tire wheel essential. The quality of the catalogue cannot be excelled.

THE Sprague Electric Company, 10 Broad street, New York, has issued two pamphlets relating to the electric motors manufactured especially for printers' use. "Electric Motors in the Art of Printing" is the title of an elaborately printed brochure of twenty pages, on very heavy enameled stock and with cover printed in gold on dark-green stock. This is illustrated with fine half-tones showing the benefits to be derived from gearing electric motors direct to printing presses. The other pamphlet treats of fan motors

and outfits. Both are admirable specimens of the printers' art, and were issued from the press of Redfield Brothers, New York, whose work is worthy of much commendation.

We are in receipt of two samples of "Art Bas-Relief" made by the National Chemigraph Company, St. Louis, Missouri, for the Cincinnati, Hamilton & Dayton Railway. The subject is entitled "Good-Bye—God Spare You," and represents a soldier fully equipped for war, bidding adieu to his wife or sweetheart. No description of this work would do it justice. It must be seen to be appreciated. Simply stated, it is embossed work to imitate relief by modeling. All the delicacy of carving that is attained by the other method is accomplished by the Chemigraph Company's process. The samples under consideration are arranged with dark oval backgrounds surrounded by embossed drab border, the whole making a most attractive production.

The Cutter Electrical & Manufacturing Company, Philadelphia, Pennsylvania, has forwarded a copy of its latest book entitled "Modern Switchboards," by Albert H. Herrick—a book of 220 pages, 9 by 11, printed in 15-point Ronaldson, on heavy enameled stock, illustrated with numerous full-page half-tone engravings, and a large number of small illustrations of parts of switchboards and other electrical appliances. The composition is apparently faultless and the presswork is admirable from title-page to finish. Some of the illustrations are printed in colors and bronzes, and make elaborate inserts. The work has been gotten up without regard to cost, and will prove a valuable reference book to those interested in electricity and electrical apparatus. The low price at which the work is issued—\$3—does not begin to represent the intrinsic worth of the volume, as the information contained therein could not otherwise be obtained for many times that amount. The work is issued from the press of Edward Stern & Co., Philadelphia, and is elegantly bound in green cloth with front page of cover printed in black, white and gold. The work is excellent in every respect, and reflects credit on both printers and publishers, and all concerned in its production.

ALEXANDER SANDS, pressman in the office of Mast, Crowell & Kirkpatrick, Springfield, Ohio, sends two sample sheets of a form of the *Woman's Home Companion*, printed on a Cottrell web perfecting press with shifting tympan, similar to those used by the *Youth's Companion* and a number of other papers. The sheets were printed on both sides at the rate of 2,880 copies per hour, the paper being only a supercalendered stock. One of the copies was taken after a run of 306,000, the other after a 50,000 run. They are sent for comparison, to show how well the plates stand up after a run of this length. From an examination of the sheet having the larger run, one would think that another run of the same length could have been made from the same plates. The ability of plates to wear on a run of this length depends a good deal upon the character of the original cuts in them. There seems to be little trouble with the type portion of the pages, but sometimes where the original cuts are shallow the electrotype will not stand the entire run. Both half-tones and line engravings were used. Mr. Sands says that on this work the shifter was set so that the tympan would move every forty copies, but the presses can be fixed so that the shifter will change at every twenty or eighty copies and upward. We understand that these presses are now being built to print two colors on the inside form; also that some are furnished with folding attachment. Machines with the latter device are now being used on the *New York Weekly*. It is interesting to note by what methods large editions are now gotten out. The time has come when great speed can only be attained by means of curved forms on rotary presses. The inventive genius of those building printing machinery seems to be able to meet all demands made upon it, and in this case there is certainly no doubt that wonderful results have been achieved.



A THUMB-NAIL SKETCH.

THE INLAND PRINTER AT WEST POINT.

It may be of interest to you to know that your splendid periodical, *THE INLAND PRINTER*, is not only looked for anxiously and read by the printers in this establishment, but the clerks throughout the building have it in turn for their edification.—*William H. Tripp, United States Military Academy Printing Office, West Point, New York.*

A GREAT deal of Russia's money is made in England. The Birmingham mint at one time received an order from the Russian government for seventy million copper coins, consisting of three, two, one, half and quarter kopeck pieces.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

"PRINTERS' PROFITLESS PRACTICES AND PREJUDICES" is the title of an interesting and valuable booklet for printers just issued, and will be sent free to any address by the authors—Delete Chemical Company, 126 William street, New York.

HENRY KAHRS, 240 East Thirty-third street, New York, has made a specialty for some time of furnishing a low-priced stereotyping outfit, by which printers of ordinary means can do quite satisfactory work. The outfit sells for \$15 and includes both the papier-maché and simplex methods of stereotyping. Mr. Kahrs also sells a method of making cuts which is said to be simple and effective. He calls this the "White-on-Black" and "Granotype" methods.

NAPOLEON WREATHS.

NAPOLEON wreaths and initials are one of the most recent type novelties put upon the market by Barnhart Bros. & Spindler, Chicago. The font contains an entire alphabet of initial letters and eight sections of wreath ornaments. The wreaths are perfectly mortised, so that the letters fit exactly. It is intended to use these as initial letters for stationery use, or they can be used with type matter if desired.



The accompanying samples will enable the reader to understand the description.

BIG FOLDING MACHINES.

The advent of large printing presses made an advance in the size of folding machines necessary. This demand was promptly met by the Dexter Folder Company over two years ago, they having at that time supplied two machines to a Chicago binder, taking sheets as large as 53 by 65 inches. These machines not only turned out quadruple 32's, two on, but also folded quadruple 16's, two on. They would also fold two 32's from one sheet, making four square folds in each signature, or would turn out one 32 by inserting one 16-page signature within the other; also deliver two separate 16's from one sheet or fold single 16's. They have since supplied several of these large machines to other Chicago binders and also several to New York binders, two of them having been used for over a year to fold the *Outlook* magazine, which is run in double 32's from a single sheet of heavy paper without the slightest wrinkle (or gusset) in making the fourth fold. The folding of heavy paper four folds without wrinkling is only made possible by the use of perforating attachments that are supplied with these machines. Mr. J. B. Savage, of Cleveland, Ohio, also has one of these large machines. The four special folding, assembling, stitching and covering machines that the Dexter Company are just completing for the *Youth's Companion* weigh sixteen tons each, exclusive of the three Dexter automatic feeding machines that are attached to each of them. These big machines receive from automatic feeding machines three separate double sheets, and at every revolution deliver two copies of the *Companion* folded and wire stitched, in either 8, 12, 16 or 20 page signatures. The output will average 4,000 copies per hour. Two of these

big fellows are now in constant operation, and we are informed that the third one will be shipped on June 1. Four of these immense machines are required to get out the large edition of the *Companion*.

EMPIRE INITIALS.

We show here for the first time these very striking and effective initials, which are in harmony with the present fashion



72-POINT EMPIRE INITIALS, \$4 per set of 26.



48-POINT EMPIRE INITIALS, \$3 per set of 26.

in typography. These initials are the original productions of the American Type Founders' Company, and are for sale at all its branches. See "Business Directory" pages for list.

COMMENCEMENT PROGRAMMES.

One of the finest lines of commencement programmes put upon the market by any firm is that of the Whiting Paper Company, 238 Adams street, Chicago. The full line of samples of these goods, which were sent out about the first of May, is unique in a good many ways. There are a number of novelties in the line not supplied heretofore by any house, and not carried by any other concern in the stationery business. The samples include steel-plate work, steel-die stamping and plain embossed work, some of the designs being handsomely embellished in gold. The line consists of thirteen distinct cards. One novelty which is worthy of special mention is the programme of commencement exercises tied with blue ribbon like a diploma. The line should be seen to be appreciated.

SHOPPERS.

A set of ten characters made by the American Type Founders' Company. Price \$1.50 per font. For sale at all branches. Useful in dry goods advertisements.



THE BEST MAILING MACHINE.

The Horton mailer, invented by James A. Horton, foreman of a newspaper printing office, is superseding all the old-time mailers. The Horton mailer is used exclusively on the *Ladies' Home Journal*, circulation 850,000, and by the Boston Mailing Company, the leading mailing concern of the United States. The following letter from a concern which buys the best of

everything, fixes the status of the Horton mailer. Those who are using the most expensive mailers are discarding them in favor of the Horton:

PHILADELPHIA, April 12, 1898.

Perhaps you think we have about forgotten you, but we have been extra busy for the past two months on account of the enormous increase in our subscription list and sales to news companies. We printed 850,000 copies of the April number, and it is nearly exhausted already. We are now using your Horton mailer exclusively, and, although our operators were very much averse to the change at first, we do not think they could be induced to go back to the machines they were using previously. We have yet to hear of a single complaint of any kind either in its construction or use. **We save the cost of a machine in knife sharpening alone in four months.** The machines work beautifully.

Very truly yours,

MAILING BUREAU THE CURTIS PUBLISHING COMPANY.

The price of the Horton mailer is \$20 net. It is for sale at all branches of the American Type Founders' Company. Hundreds have been sold, and not one returned—an extraordinary record for a mailer.

USEFUL FRACTIONS.

There has been a scarcity of good heavy-face fractions, and many good jobs are sadly marred by weak makeshifts or wrong fonts. We note with pleasure that the American Type Founders' Company has met this want in its usual effective way, and submit three specimens illustrating three series of fractions, which should be in every office that uses De Vinne and Quentell.

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{6}$ $\frac{5}{6}$

18-POINT DE VINNE FRACTIONS, 50 cents per font.

De Vinne Fractions are made in 24, 18, 14, 12, 10, 8, 7 and 6 point sizes, all at 50 cents per font.

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{1}{3}$ $\frac{2}{3}$

18-POINT DE VINNE CONDENSED FRACTIONS, 50 cents per font.

De Vinne Condensed Fractions are made in 36 and 30 point sizes, at 75 cents per font, and in 24, 18, 14, 12, 10, 8 and 6 point sizes, at 50 cents per font.

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{1}{3}$ $\frac{2}{3}$

18-POINT QUENTELL FRACTIONS, 50 cents per font.

Quentell Fractions are made in the same sizes and at same prices as De Vinne Condensed Fractions shown above.

These fractions are for sale at all branches and agencies of the American Type Founders' Company. A list of the addresses is given in our "Business Directory."

ELEVEN MONTHS OF LABOR

Entitle you to a rest. A hundred summer resorts within easy reach via Wisconsin Central Line's fast trains, running daily between Chicago and Milwaukee and St. Paul, Minneapolis, Ashland and Duluth. Our booklet gives you detailed information and your nearest ticket agent can tell you about them. James C. Pond, general passenger agent, Milwaukee, Wisconsin.

THE ADVANCE CUTTER.

The Challenge Machinery Company are the makers of the Advance paper cutter, which is almost enough to say. A paper cutter in a printery is just like a broom in a kitchen, you have got to have it to keep shop. The better the cutter the better the work and higher the profit. The Advance is like its name, in front, because it combines to the highest degree the three cardinal points of merit—efficiency, durability and price. These qualities have made it a standard all-round machine and account for so many of them being in use. It does not do any

bad cutting, because parts which used to be found in high-price cutters only this company is putting into this low-price cutter. They have a large plant and fine facilities in the way of equipment at 2529-2555 Leo street, Chicago. Printers and bookbinders who want a low-price, high-grade lever or power cutter will find it in the Advance. For sale by type foundries and dealers everywhere.

SCORCHERS.



Made in two sizes, ten characters in each size. Large scorchers, per font, \$2.50; small scorchers, per font, \$1.50. Made by the American Type Founders' Company. For sale at all branches.



SMALL SCORCHERS, per font, \$1.50.



LARGE SCORCHERS, per font, \$2.50.

THE MONONA PRESS.

We are informed by Messrs. Walker & Co., of Madison, Wisconsin, whose advertisement appears on page 290 of this number, that the demand for their Monona Leverless press is exceeding all their experience in the line of printing-press business and are unable to keep up with their cash orders. They are receiving orders from all over the United States and inquiries from foreign countries. This certainly shows that the new Monona Leverless is going to take high rank among printing presses for the country offices. This press has several features which are of great importance and interest to the ordinary country publisher. We are glad to see that this new press is becoming such a great favorite. The company have never spared any pains or expense to further the interest of the country printer, and they are being well rewarded by the great demand for their presses.

BASEBALL CUTS.



These will live up the baseball reports. They are lifelike in attitudes, and eye attractors of benefit to many lines of advertising. A font of ten characters costs \$1.50. Made by the American Type Founders' Company. For sale at all its branches. See "Business Directory" pages for list.



WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. Cash must accompany the order to insure insertion in current number. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

A. A. STEWART, publisher of "The Printer's Art" (now nearly out of print), offers for sale a new specimen book, "SUGGESTIONS IN TYPOGRAPHY," comprising some fifty-odd pages of his work as compositor and printer. The specimens are printed in a variety of colors, taken for the most part from everyday work, and are practical and suggestive. Size, 6 by 8 inches; postpaid, 50 cents. A. A. STEWART, Salem, Mass.

A SPECIMEN BOOK OF CARDS, containing up-to-date ideas for old as well as young printers; embossed and printed in from one to four colors, many of which have received high praise for their neatness and originality. Price 25 cents. C. M. CATLETT, Norwalk, Ohio.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price, \$1. THE INLAND PRINTER CO., Chicago.

FOR SALE—200 copies of the "Life of Christopher Columbus," by Edward Everett Hale, D.D., Boston, Massachusetts. Suitable for clubbing. Cloth, 16mo, 320 pages; price, \$1. Will sell for 25 cents a copy in lots of fifty. "F 28," INLAND PRINTER.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7 1/4 by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 34 Park Row, New York.

PRINTERS' Book of Recipes contains zinc etching, stereo-typing, chalk plate, gold-leaf printing, printers' rollers, how to work half-tones and three-color half-tones, and twenty-five other valuable recipes. Price, 50 cents. Satisfaction guaranteed. E. W. SWARTZ, Goshen, Ind.

"THE LINOTYPE OPERATOR'S COMPANION"—A Treatise on How to Operate and Care for the Linotype Machine. Its aim is to advance the interests of operators. Published by JAMES BARCLAY, Cincinnati, Ohio. Price, \$1.

THE THEORY OF OVERLAYS, by Charles H. Cochrane; a practical treatise upon the correct method of making ready half-tones and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid. Worth many times this amount to any printer or pressman. THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 34 Park Row, New York.

BUSINESS OPPORTUNITIES.

AGENTS WANTED—To sell elegant steel-plate portraits of the late William Ewart Gladstone, made from recent photograph taken in his library at Hawarden; a magnificent work. Send \$1 for 16 by 19 india-proof copy, or 50 cents for 12 by 16 plain steel-plate copy, postpaid. Big money can be made on these. Write for terms to agents. [THE INLAND PRINTER assures its readers that these portraits are works of art, and well worth the price asked.] Address THE HENRY O. SHEPARD COMPANY, 214 Monroe street, Chicago.

FOR SALE—Controlling interest in an old-established engraving plant in beautiful Ohio city. Splendid business and outlook. It will take \$5,000 to invest. Write immediately, if interested, to "J 601," INLAND PRINTER.

FOR SALE—Controlling interest in Chicago printing office doing a business of about \$250,000 yearly; one of the largest in the city. Reason for selling: sickness. "J 639," INLAND PRINTER.

FOR SALE—Copyright, plates and stock on hand of a magnificent subscription book. The plates were cast from new type, bought especially for this work, and are in first-class condition. Stock on hand includes bound books in six different styles, and printed sheets ready for binding. There is money in this for a house with facilities for properly pushing the sale of the work. For further particulars address "J 39," INLAND PRINTER.

FOR SALE—Fully equipped blank book bindery in Chicago, doing good business. Small amount of cash required, easy terms for balance. "J 618," INLAND PRINTER.

FOR SALE—Job printing office and book bindery, connected with one of the best daily papers in most prosperous city within 75 miles of Chicago. Good chance for right party with small capital. Owner too busy with paper to give this business attention required. For further particulars, address "H. F.," care Thorne Typesetting Machine Company, 205 Monroe street, Chicago.

TO MANUFACTURERS—Parties wanted to manufacture and sell best O. S. Gordon ever made. In constant use five years. Patented. Terms very easy. Pacific Coast reserved. "J 615," INLAND PRINTER.

BUSINESS OPPORTUNITIES.

TO PUBLISHERS—I have for sale the new plates and about 1,600 completed copies of a book of nearly 600 pages, two volumes bound in one, which has never yet been placed on the market. The book is similar in scope to the well-known "Black Beauty," but relates to the dog, and should have a large sale if properly pushed. Reason for selling—am out of the publishing business. It will pay you to investigate this. "J 27," INLAND PRINTER.

TO PUBLISHERS—Will sell entire output of the best subscription book on the market today. Reason for selling is lack of money to push the same. Any book house with money can make a great fortune in five years' time. Address "J 40," INLAND PRINTER.

FOR SALE.

FOR SALE—Seven-column Potter angle-bar web press. "J 612," INLAND PRINTER.

HELP WANTED.

A GOOD PRESSMAN, who can do the finest kind of book and job work, and who has good executive ability in running a pressroom. None but a first-class man need apply. Apply to "J 635," INLAND PRINTER.

ENGRAVER—COPPERPLATE. First-class man for card and wedding work. State wages and experience. Address "J 637," INLAND PRINTER.

PRINTER WANTED—Capable of taking entire charge, to superintend the inside working of a medium-sized office. Must be thoroughly posted in composition, presswork, binding and stock, and in no way connected with any "union." To such a man I can offer a steady position at \$20 per week to start. Address "HUSTLER," 1304 Prospect avenue, Kansas City, Mo.

WANTED—Expert electrotype finisher, capable of handling the finest half-tone work; one thoroughly experienced and possessing full knowledge of the business. Splendid opportunity for a capable man. State experience, place of last employment, wages expected, etc. "J 617," INLAND PRINTER.

WANTED TO PURCHASE.

WANTED—To buy a weekly paper in "Jersey," "York State" or New England; town of 2,000 or more. "J 631," INLAND PRINTER.

WANTED—To buy one good secondhand Daniels planer; also one good secondhand dovetailing end-block machine. "J 614," INLAND PRINTER.

WANTED—To buy or lease daily in good, live city of 10,000 to 40,000. Address "J 621," INLAND PRINTER.

SITUATIONS WANTED.

A BUSINESSLIKE YOUNG MAN of 26, a thoroughly practical and rapid all-round printer, a bright and concise news and editorial writer, with shorthand nearly mastered, desires permanent position. Experience in the East and West. Any State. "J 633," INLAND PRINTER.

A GENTLEMAN having ten years' experience in the newspaper business would like a position as manager. "J 634," INLAND PRINTER.

A HALF-TONE NEGATIVE OPERATOR of seven years' experience, thoroughly competent, and understanding fine etching, wishes to correspond with first-class establishment that desires the services of such a man. "J 624," INLAND PRINTER.

A MAN with rare executive abilities, and competent in all branches of bindery work, practical, and experienced in estimating on all kinds of work, would like to hear of a position as foreman. Several years' experience in such capacity, and at present in charge of bindery employing eighty people. "J 630," INLAND PRINTER.

BUSINESS MANAGER would like position with weekly newspaper. Several years' experience on large New England daily. "J 636," INLAND PRINTER.

J 638 (care of this office) prepared a circular which was recommended in March INLAND PRINTER; also furnished initials for this publication; has sold designs to type foundries; written and designed advertisements profitably. This was outside work—now wants regular position.

PRESSMAN wants permanent position. Can handle all classes of work on both cylinder and platen presses. "J 613," INLAND PRINTER.

YOUNG JOB PRINTER, nearly two years' experience, graduate of excellent high school, thrown out of employment by sale of plant on which he was employed, desires position with first-class job printing concern of moderate size, where he can learn to be an A No. 1 workman. Will furnish samples of work and best of references as to character and ability. Favorable comment in INLAND PRINTER. "J 628," INLAND PRINTER.

YOUNG MAN with newspaper experience and a knowledge of the essentials of type display wishes position with advertising agency where push and conscientious work will earn promotion. "J 616," INLAND PRINTER.

YOUNG MAN, 20, with talent for drawing, wants to learn illustrating or the typographic art. "J 627," INLAND PRINTER.

WANTED—An up-to-date photo-process engraver, understands half-tone and line work complete; also an all-round stereo and electrotyper, able to assume charge or start new plants, are open for engagement with reliable first-class printing establishment. "J 625," INLAND PRINTER.

MISCELLANEOUS.

AARON DIED BEFORE THE HALLETT PROCESS was invented. The process isn't a "blurrer," but imitates perfectly genuine typewritten letters, having **cloth effect**. Protected by foundation patents. Exclusive perpetual rights granted. A. HALLETT, Boston, Mass.

ADAMSON TYPEWRITER PRESS CO., of Muncie, Ind., are the sole owners of the process and machines for producing the copy-effect typewritten letters. Exclusive rights assigned and guaranteed under foundation patents. Machines on trial. Write for particulars.

ANYBODY CAN MAKE CUTS with our simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskillful, on common sheet zinc. Cost very trifling. Price of process \$1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. We have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamp. Simple and costless embossing process included free. THOS. M. DAY & SON, Hagerstown, Ind.

A SAMPLE PORPOISE TINT-BLOCK, of suitable design, ready for the press, will be sent to those interested for 20 cents in stamps. This offer is made to introduce and advertise the new porpoise method, by which any printer can make plain or ornamental tint-blocks. Printed designs are copied by simple transfer method. Quick, simple, cheap, reliable. Indorsed by leading printers. Full information free. PORPOISE TINT-BLOCK COMPANY, Indianapolis, Ind.

CHALK PLATES RECOATED, only 1/2 cent an inch. No infringement of patent. Write for our latest circular, giving discounts, etc. BYRON POPE & CO., Cleveland, Ohio.

RUBBER STAMPS, 6 cents a line to stationers and printers, postpaid. Circulars free. H. P. MAYNARD, 16 Arcade, Cincinnati, Ohio.

STEREOTYPE OUTFITS for both Papier-maché and Simplex methods. The latter produces plates as sharp and smooth as electros, requires no pasting of tissue and no beating with the brush; casting box 6 1/2 by 12 inches; outfit for both methods, \$15; 10 by 18 outfit, \$28.50; 13 by 22, \$46. Also, **White-on-Black and Granotype Engraving Processes**; plates cast like stereotypes from drawings made on cardboard. The easiest of all engraving processes; \$3 for both, including material. Book explaining all of above sent on receipt of 50 cents. Circulars and samples for stamps. HENRY KAHR, 240 East Thirty-third street, New York.

TYPOGRAPHY—Send \$1 for one can of compound, with directions for making script print like engraving. Anyone can use it. STANLEY BAGG, 226 West First street, Los Angeles, Cal.

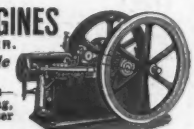
WANTED—Pressmen and job printers generally to use Beck's Perfection Overlay Process, and Perfection Embossing Composition. The best in the world. See advertisement elsewhere.

THREE DOZEN QUOINS FOR \$1 (malleable iron); keys, 25 cents (cut steel). Money back if you want it. CLEVELAND QUOIN COMPANY, opposite Courthouse, Cleveland, Ohio.

A PROFITABLE BUSINESS! 300 to 500 per cent profit in the manufacture of **Rubber Stamps**. Particularly adapted to operation in conjunction with printing or stationery. Very small capital required. Write for price list of outfits and full information. Address, PEARRE E. CROWL & CO., Baltimore, Md.

"BELL" CHALK PLATES The very best process yet discovered for illustrating daily newspapers quickly and inexpensively. Use the "Bell" Standard Plates and save money. *Positively no infringement.* From 50 to 70 per cent reduction in cost by having your old base plates recoated. Address, HIRD MANUFACTURING CO., Cleveland, Ohio.

FOOS GAS & GASOLINE ENGINES
2 TO 250 HORSE-POWER.
Excel all others in Desirable Features.
Adapted for ALL Power Purposes—
Printing Offices, Electric Lighting,
Factories, etc. Cheaper and Better
than steam.



FOOS GAS ENGINE CO., Springfield, Ohio.

CHALK PLATES

Simplest, Quickest and Cheapest Process of Engraving. Practically Infallible. Outfits, \$15 up. Catalogue of stereotyping machinery, proofs, etc., free.

HOKE ENGRAVING PLATE CO., St. Louis.

THE CHEAPEST PLACE
TO BUY **ENVELOPES** IS
AT
A. A. KANTOR'S, 194 WILLIAM ST. N. Y.

A Complete Set of Samples Free if requested on a Printed Letter-Head.

**ST. LOUIS
PHOTO-ENGRAVING CO.**
(COR. 4TH & PINE STS. ST. LOUIS, MO.)

It's a High Cut

—our envelopes are high cut, high grade, high everything—except price—and we ship them—any quantity—on an hour's notice. Our mills are conveniently located, near by—there's no delay. Stock fresh, quality best—and *made right*: highest cut, perfect gumming.

A 100-thousand-order customer writes: "Your commercial envelopes are the best I ever saw for the price."

You should send for samples—they'll decide it—and they're handy to have.

Chicago Paper Co.
273 Monroe St.
Chicago.

Book and Flat Papers, and
Cardboards too.

Buy Clippings...

IF you want to get the most comprehensive idea of what is going on in your profession, trade or business, or what is being said of yourself, book, invention, or other topics of interest. We read thousands of papers, send your clippings promptly, and quote *prices that win*. Special discounts to *publishers* who place us on their exchange list.

Address all exchanges to
Exchange Box III.

BUREAU OF PRESS CLIPPINGS,
325 Dearborn Street, CHICAGO.

WALGUTT BROTHERS,

139-141-143 CENTRE ST., NEW YORK.

Stamping and Embossing.

Fine Catalogue Covers printed and embossed from original designs. We pay special attention to this work; producing handsome and novel effects at low cost. Also,

CLOTH AND LEATHER CASE-MAKING,
BOOK-EDGE GILDING AND MARBLING.

This is the largest establishment in America devoted exclusively to work FOR THE TRADE.

**VOL. XI OF
THE ART
STUDENT
BEGAN IN
NOVEMBER
WITH THE
MEISSONIER
NUMBER.**

THE ART STUDENT, edited by Ernest Knauff. Instruction in Illustrating, Caricaturing, Chalk-plate and Wood Engraving, etc.

Facsimiles of sketches by Meissonier, Gerome, Herkomer, Vierge, Merzel and all the masters of draughtsmanship.

Send 30 cents (stamps taken) for four specimen numbers, or 70 cents for six months' subscription and three back numbers, or \$1.50 for one year's subscription and seven back numbers.

No free copies. Mention *The Inland Printer* when you write.

THE ART STUDENT,
132 W. 24th St., NEW YORK.



FOR FINE ART WORK:

JAPANESE PAPER

PRINTING,
COPYING,
WOOD and
NAPKINS.

CHINESE PAPER...

PRINTING and
COLORED.



LIONEL MOSES, IMPORTER,
10 Warren Street, NEW YORK.

1899 Calendars. 1899



ARE YOU INTERESTED IN CALENDARS?

CORRESPONDENCE SOLICITED BY

The Thomas W. Price Co.,

PUBLISHERS OF HALF-TONE CALENDARS.

503 Minor Street, Philadelphia, Pa.

1899 JANUARY 1899

SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.
For Dec. 7/29 a. m.	1st Day 10:00 a. m.	2nd Day 10:00 a. m.	3rd Day 10:00 a. m.	4th Day 10:00 a. m.	5th Day 10:00 a. m.	6th Day 10:00 a. m.
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29

The Inland Printer Account Book

Facilitates estimating and prevents costly errors in quoting prices. Is of great value as a reference book. Reduces book-keeping one-half.

The books are substantially bound with leather backs and corners, and cloth sides, and are of the *flat-opening* style. Size of page, 10½ x 14½ inches. Printed on good paper, and paged throughout. Prices are but little more than such books *blank* would cost.

NET PRICES: { 400-page book for 2,000 jobs. . . . \$5.00
200-page book for 1,000 jobs. . . . 3.50

Order THE INLAND PRINTER ACCOUNT BOOK from any Type Foundry or Printers' Supply House in the United States, or direct from

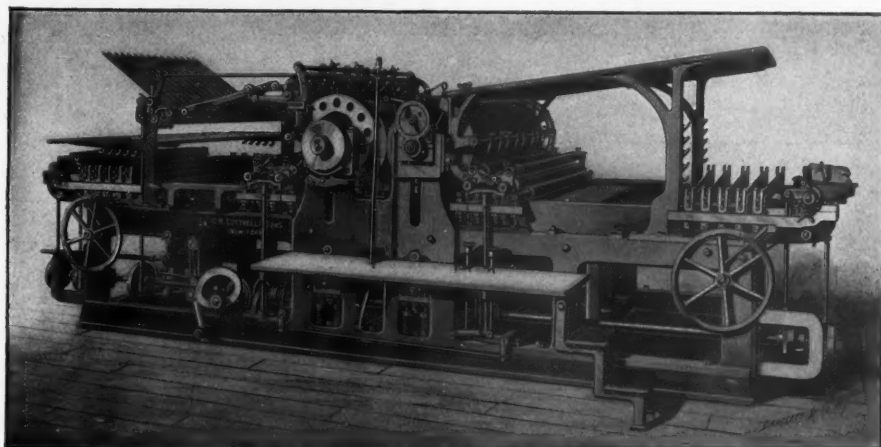
THE INLAND PRINTER CO.

PUBLISHERS,

214 Monroe Street, CHICAGO.

34 Park Row, NEW YORK.

C. B. COTTRELL & SONS CO.

Flat Bed Perfecting Press with the Cottrell
Patent Automatic Shifting Tympan.

We wish to call the attention of the printer who desires to make money to this Press. Our advice is to see the machine in operation. The Press is a success and will do fine presswork and perfect it at nearly double the speed of a two-revolution machine. It saves more than half the labor, does away with the second feeding of the sheet, spreading out, drying, packing up and jogging, also all waits between the first and second sides. It also saves half the floor space, half the labor and more than half the cost.

The purchase of one of these presses will demonstrate its utility and will result in your ordering more. We have offices running from three to six of them. Send for prices, sizes and particulars.

C. B. Cottrell & Sons Co.

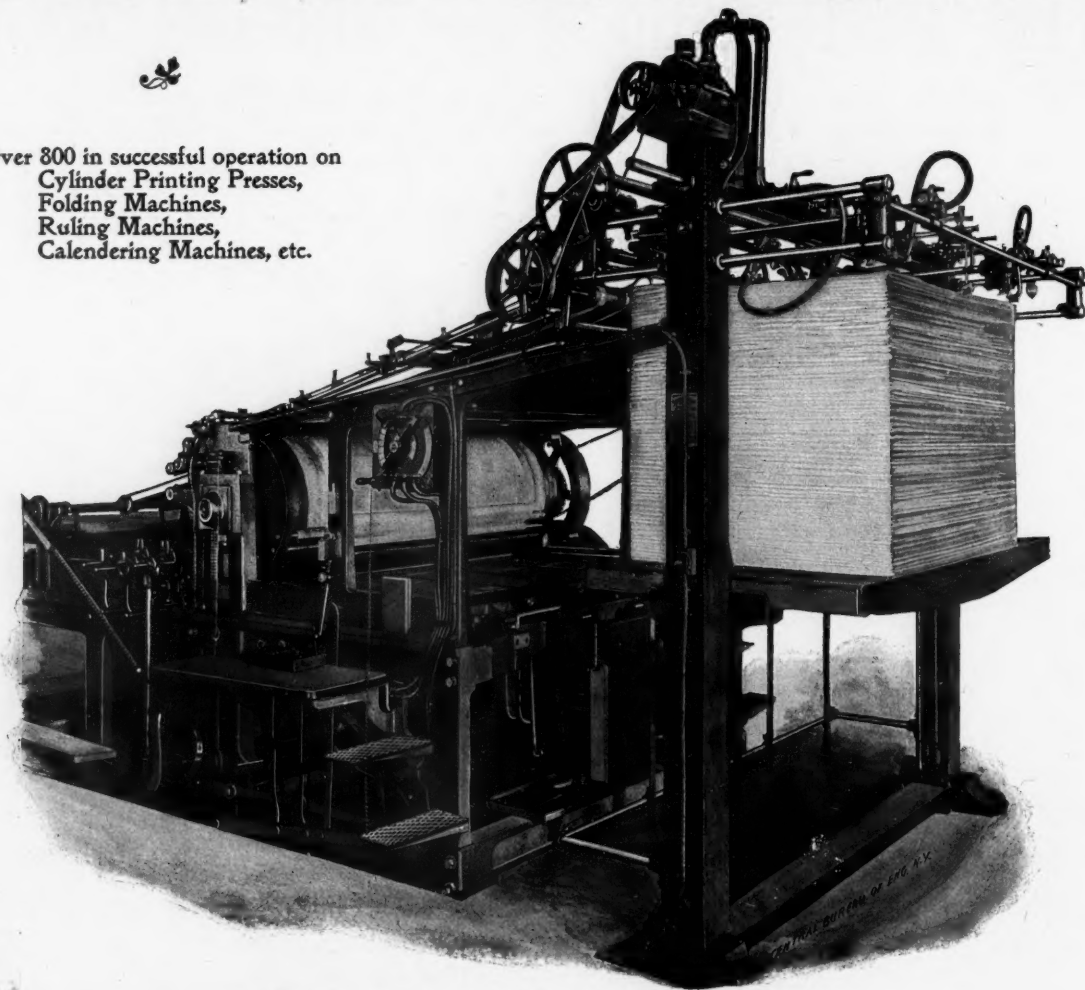
297 Dearborn Street, CHICAGO.

41 Park Row, NEW YORK.

Economic Automatic.... Paper-Feeding Machine



Over 800 in successful operation on
Cylinder Printing Presses,
Folding Machines,
Ruling Machines,
Calendering Machines, etc.



AS ATTACHED TO A TWO-REVOLUTION FRONT-DELIVERY PRESS.

MANUFACTURERS' AGENTS

Smyth Book Sewing Machines,
Smyth Case Making Machines,
Economic Paper-Feeding Machines,
Chambers Folding Machines,
Christie Beveling Machines,
Acme and other Cutting Machines,
Universal Wire Stitching Machines,
Ellis Roller Backer,
Peerless Rotary Perforators,

AND A COMPLETE LINE OF

MACHINES FOR BOOKBINDERS
AND PRINTERS.

Duplicate Parts for Machines, Tape,
Wire, Thread, Oil, etc.

COMPLETE OUTFITS.



CAN be attached to any Cylinder Press, Marginal Folding Machine or Ruling Machine. Adjustments simple, and quickly made. Adapted to small as well as large runs. Press Feeders constructed to carry a load of 5,000 to 18,000 sheets, according to weight of paper. Tape frame of Feeder can be lifted in one minute and press fed by hand if desired. Increases production from 15 to 30 per cent, insures absolutely perfect register, and saves labor and wastage. We can show some of the largest printing and binding establishments completely equipped with the Economic Feeders. It will pay you to investigate.

Write to the Sole Agents,

E. C. Fuller & Co.

CHICAGO OFFICE:

279 Dearborn Street.

28 Reade Street, NEW YORK.

This is a Specimen of our

40c. Cut Ink

IT IS BLACK
AND
CLEAN
WORKING



You can see that at a glance

REGARDING ITS OTHER QUALITIES:

*It is dense, soft and free-flowing.
Dries rapidly when printed. Some of
our customers claim that they can
send work to the bindery in three
hours after printing* * * * *

No Off-Setting

No Slip-Sheeting



It is sold at...

40c. IN POUND LOTS

40c. IN 100 LB. LOTS

40c. IN 1000 LB. LOTS

No Discounts—40 Cts. net

**J. E.
Okie Co.**

MANUFACTURERS OF

High Grade Printing Inks

Kenton Place
PHILADELPHIA

Three Grades of Softness of
this Ink always kept in stock



F. E. OKIE COMPANY

... MANUFACTURERS OF ...

High Grade Printing Inks

KENTON PLACE ...

... PHILADELPHIA

THIS IS A NEW
COLOR WE
INTRODUCE

Reflex Violet

PRICE ...

\$3.50 lb.

IT IS A
STRONG
INTENSE
BRONZE
COLOR

It is a
Fine Worker

GIVE IT
A TRIAL

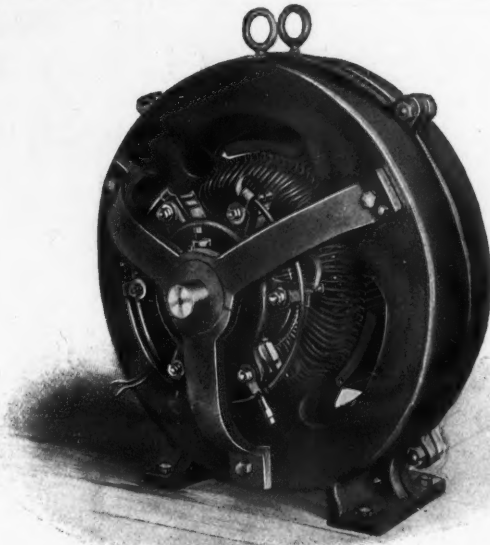


Philadelphia, Feb. 18th, 1898.

Messrs. F. E. Okie Company, Philadelphia.

Gentlemen:—For many months past we have been using your 40c. Cut Ink in large quantities and we have never had an ink that gave us as much satisfaction in its use. It has proven all you claimed for it, and more, as we can show you better results than you have in the specimen pages you have been using in the "Inland Printer," and with this identical ink. You may duplicate our order of January 27th, 1898, for 200 pounds in ten pound cans. Yours truly,

CHAMBERS PRINTING HOUSE,
F. V. CHAMBERS.



The Lundell Motor.



“A Thing Worth Doing Is Worth Doing Well”

Is a maxim which is nowhere more applicable than to the matter of adopting electric motors for printing and bookbinding machinery. There is no motor equal to the Lundell in the three requisites, *i. e.*,

Price, Efficiency and Ability to Carry Overload.

To illustrate: The American Book Company, appreciating the great economy of electric motors, decided to adopt them for their grand new plant in New York City. Exhaustive tests were accordingly made by Mr. George Hill, C. E., for the company in December, 1895. Motors from the ten leading houses were entered in the contest, and the Lundell Motor won the blue ribbon, receiving the order complete for type entered.

The American Book Company will tell anyone how well they are satisfied.

We make two types—geared and direct-connected—and styles to meet conditions.

1898 catalogue just out—free to printers.



Sprague Electric Company,
20 Broad St., New York City.

Chicago Office, Marquette Building.

General Engraving CO.

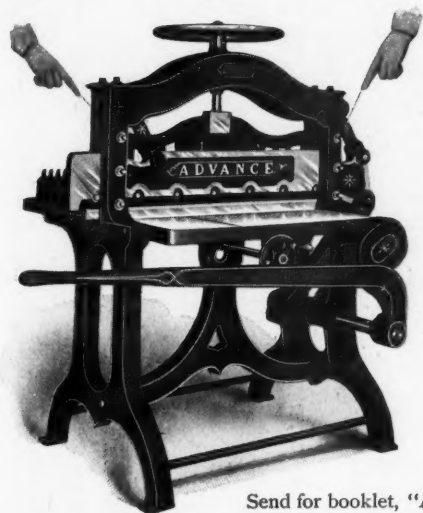
193 CHAMPLAIN ST.
CLEVELAND, OHIO.

We
Illustrate
from Mss. for
Catalogues
Brochures
Books
Etc.

ENGRAVERS
BY ALL
PROCESSES

SEND FOR OUR NEW CATALOGUE.
IT WILL PAY YOU TO GET OUR PRICES.

THE EASY CUTTER



Send for booklet, "A Cut in Paper."

Is another name for **The Advance**. Notice the illustration; the lever is at end of a cut; you don't have to break your back stooping to the floor.

Easy on your Purse.

Easy on your Back.

Interlocking gauge and clamp for cutting narrow strips. Shafts and screws all steel, and bearings scraped to fit. New style lever gives great power and makes an **easy shear cut**.

Gibs and set screws to take up wear of knife bar.

Strictly interchangeable.

Parts may be ordered by number.

Don't accept anything but the **ADVANCE**—there's nothing "just as good."

Six sizes { 16 and 19 inch (Pony),
 { 22½, 25, 30 and 33 inch.

EASIER STILL!

For either hand or power.

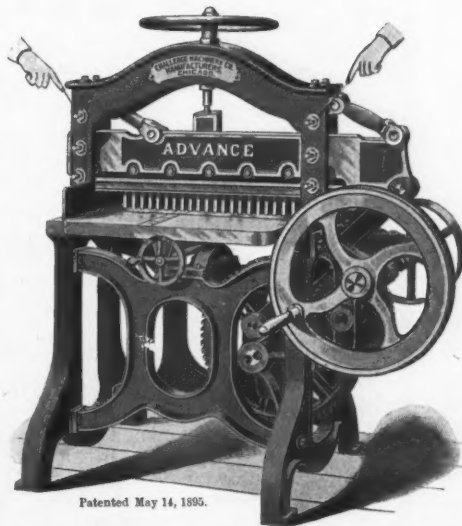
The Advance Power Cutter.

A high-class machine at a moderate price. Illustration gives a good idea of its substantial construction.

All SHAFTS, STUDS and BOLTS are STEEL.
All GEARS are CUT.

It is fitted with interlocking back gauge and clamp, by which paper may be cut to within three-quarters inch of the knife. It has brass figured rules in bed, back and front. The throw-off is automatic and stops knife instantly; **it may be thrown off at any point, thus obviating possible waste of paper through error.** Has gibbs and set screws to take up wear of knife bar. The knife dips, which makes an easy, clean cut, of especial advantage for trimming all kinds of pamphlets and jobwork.

Two sizes—30 and 33 inch. Fitted to run by independent electric motor if so ordered.

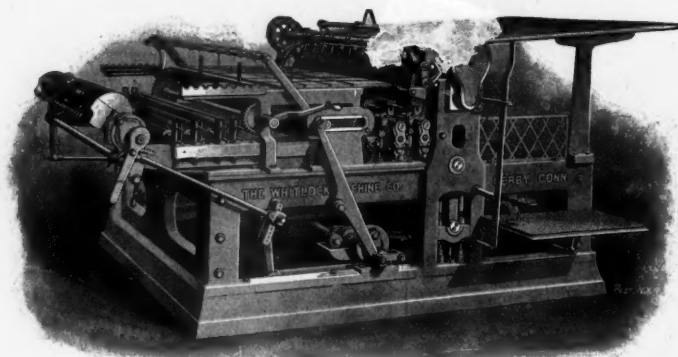


Patented May 14, 1895.

THE CHALLENGE MACHINERY CO. *Sole Manufacturers,*
CHICAGO, ILL.

FOR SALE ONLY BY TYPE FOUNDERS AND DEALERS.

WRITE FOR COMPLETE DESCRIPTION AND NET PRICES.



Intending Purchasers

Of Two-Revolution presses will please remember
that we guarantee the

Whitlock

to be unequaled by any other machine in

*Speed,
Smoothness of running,
Accuracy and durability of register,
Distribution and
Strength of impressional power.*

These are the elements of the first-class
modern printing press.

The Whitlock Machine Co.
of Derby, Conn.

132 TIMES BUILDING, NEW YORK.
10 MASON BUILDING, BOSTON.
706 FISHER BUILDING, CHICAGO.



*Correspondence
Invited
Upon all matters
pertaining to
Designing
Illustrating
or Engraving*

Electro-Tint Engraving Co.

ILLUSTRATIONS
FOR ALL PURPOSES

PHILADELPHIA, May 20, 1898.

To Our Patrons:

After June 1, 1898, we will be located at our new quarters, 1227-1229 Race St., Philadelphia.

We are pleased to announce that in making this change we will have quarters **specially built** and adapted to the requirements of our various processes.

We have expended thousands of dollars in the preparation of our new building and the equipment of our plant, and we now have the **largest** and **most complete** engraving establishment in the United States.

This plant, coupled with our extensive experience, capital, and labor of the best, will enable us to produce results which will not only continue to be **superior**, but will earn for us words of praise for taking such steps in advance.

With our assurance of superior quality and prompt service in the future, and with thanks for past favors, we are

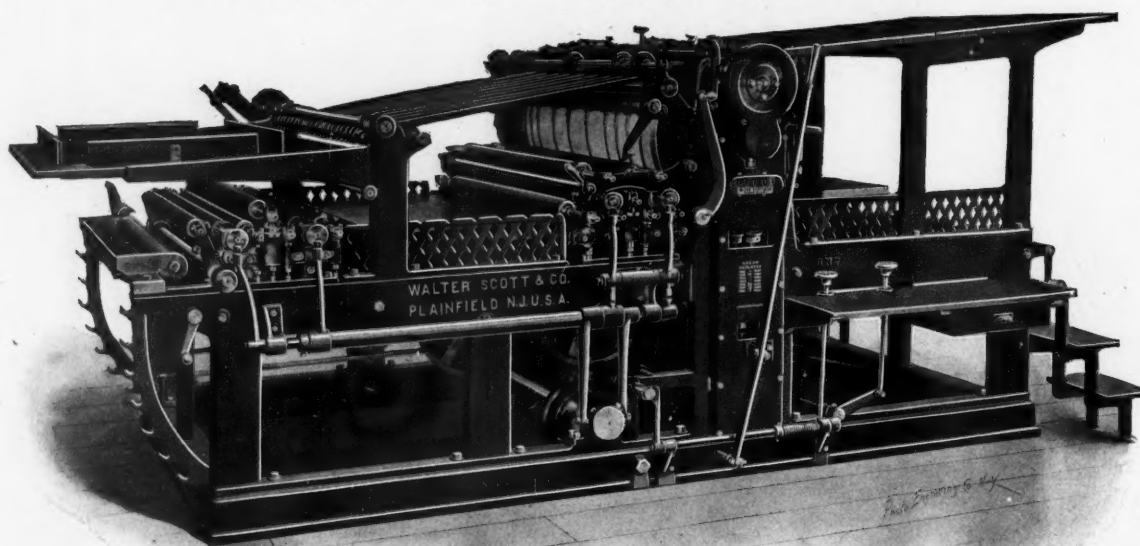
Yours respectfully,

ELECTRO-TINT ENGRAVING CO.

JOSEPH J. McINTYRE, Manager.

The Scott TWO-REVOLUTION PRINTING MACHINE

WITH FOUR FORM ROLLERS AND FRONT FLY DELIVERY.—Class H. N.



THIS MACHINE HAS THE FOLLOWING POINTS OF MERIT:

The New Continuous Bed Motion

Is so simple that you can instantly understand why the press runs so fast without jar.

The New System of Ink Distribution

Is the best yet devised and excels that used on stop-cylinders. The ink is first ducted to the distributing rollers, which run continuously, and is thoroughly distributed before being transferred to the ink table. All composition rollers are interchangeable. When the form rollers are worn they may be used for distribution; a changeable marking means is provided to show their position when in use.

Fly Delivery.

The sheets are delivered in front by a fly, which is readily adjusted for different sizes.

The Sheet Cutter

Is driven by gearing, and cuts the sheets evenly and clean.

Rigid, Even Impression

Is insured by the special construction of the bed and cylinder, reducing labor of make-ready to a minimum.

The Type Bed

Is supported by four steel-shod tracks and is made sufficiently heavy to prevent the leads, quads or reglets from working up.

Continuous Register Rack.

The cylinder and bed register racks are the full length of the bed, full depth tooth, and positive in their operation.

The Air Cushions,

Four in number, are placed on the tracks to assist in reversing the bed; by turning a handle they can be adjusted to suit the speed while the machine is running. There is no resistance while turning slowly.

Gripper Motion

Is accurate and is provided with a safety self-righting attachment to prevent breakage should the grippers be carelessly left in the wrong position.

Back-up Motion

Is provided by which the machine can be turned slowly backward.

Sheet Jogger.

The delivery board is fitted with a Sheet Jogger.

And many other Improvements not on other machines.

THE PROGRESSIVE PRINTER has always demanded these improved features, but never before received them. Honest effort, the best material and the most careful construction have produced the strongest, fastest and most reliable machine yet offered.

LOOK IT UP BEFORE ORDERING.

NEW YORK OFFICE, TIMES BUILDING.
CHICAGO OFFICE, MONADNOCK BLOCK.
ST. LOUIS OFFICE, SECURITY BUILDING.
BOSTON OFFICE, CARTER BUILDING.

Walter Scott & Co.

Cable Address—WALTSCOTT, NEW YORK.

.... PLAINFIELD, N. J.

SEND FOR INFORMATION AND PRICES TO NEAREST OFFICE.

Romberg
& Co.
Engravers
&
Electro-
typers

175
MONROE ST.
—CHICAGO.—

POSTERS & COVERS
& DESIGNS
FOR LETTER-HEADS & CARDS.
SKETCHES SUBMITTED
FOR APPROVAL

The Aluminum Plate and Press Company

Office, No. 87 Nassau Street,

Borough of Manhattan, **NEW YORK CITY.**

ALUMINUM PLATES for Surface Printing, and Printing Machinery adapted to the same.

AGENTS for the owners of the original Basic Patent for Printing from an Aluminum Surface.

Factory and Laboratory at Plainfield, N. J.

The mechanical department of our business is under the charge and direction of Mr. John Brooks, for over thirty years superintendent of the Potter Printing Press Works, and Mr. W. S. Huson, for twenty-five years with R. Hoe & Co. and the Campbell Company.

The United States Aluminum Printing Plate Company is the sole owner of the Mullaly and Bullock patent (No. 459,239), the first and basic patent for printing from a surface of aluminum, and The Aluminum Plate and Press Company is its business agent. Any and all infringers of said patent will be vigorously prosecuted.


Juergens Bros. Co.
ELECTROTYPERS & STEREOTYPERS

HALF-TONE
 ZINC
 WOOD
 Engravers
 1576



148-154 MONROE ST. - CHICAGO

PAPER CUTTING MACHINE.
Speciality since 1855.
 MACHINERY FOR THE WHOLE
 PAPER INDUSTRY.
Over 800 Hands.
 YEARLY PRODUCTION:
3,700 MACHINES.



No.	Length of Cut.	Price for Hand Power	Price for Steam Power	Self-acting	Cut Indicator	Rapid movement of back Gauge.
AB	50 19	425 21 5	550 27 10	150 7 10	100 5 0	80 4 0
ABa	55 21	485 24 5	610 30 10	160 8 0	105 5 5	80 4 0
AC	60 23	575 28 15	700 35 0	175 8 15	110 5 10	85 4 5
ACa	65 25	650 32 10	775 38 15	185 9 5	115 5 15	85 4 5
AD	71 28	740 37 0	865 43 5	200 10 0	120 6 0	90 4 10
ADa	76 30	825 41 5	950 47 10	210 11 0	125 6 5	90 4 10
AE	82 32	950 47 10	1,175 58 15	250 12 10	130 6 10	95 4 15
AEa	91 35	1,050 52 10	1,275 63 15	260 13 0	135 6 15	100 5 0
AF	95 37	1,150 57 10	1,375 68 15	280 14 0	140 7 0	100 5 0
AFa	100 39	1,250 62 10	1,475 73 15	310 15 15	145 7 5	105 5 5
AG	108 42	1,400 70 0	1,625 81 5	325 16 5	150 7 10	105 5 5
AGa	113 44	1,500 75 0	1,725 86 5	340 17 0	155 7 15	110 5 10
AH	120 47	1,600 80 0	1,825 91 5	365 18 5	160 8 0	115 5 15
AHa	140 55	1,950 97 10	2,075 103 5	390 19 0	160 8 0	120 6 0
AI	160 63	2,275 113 15	2,400 120 0	400 20 0	160 8 0	120 6 0
AZ	210 82	—	4,900 245 0	500 25 0	200 10 0	—

Prices are understood for delivery at my works — Leipzig — and include 2 knives of best quality, 2 cutting sticks, spanner and oil can.
 Packing cases extra.
 For quotation — delivery free domestic — please apply direct to my sole agents
Messrs. KAMPE & CO., 76 High Holborn, LONDON W.C.
Karl Krause, Leipzig
 Engineer.

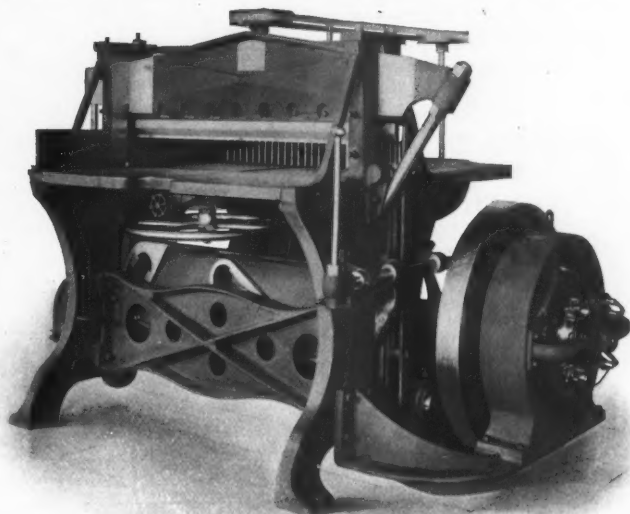
THRESHER ELECTRIC COMPANY, DAYTON, OHIO, U. S. A.

Direct-Connected Motors FOR ALL MACHINERY USED BY PRINTERS.

SPECIAL KNOWLEDGE AND
EXPERIENCE ARE REQUIRED
to meet the conditions of this line
of work.

Our long and successful career and
wide experience enable us to build
Motors unequalled in

**EFFICIENCY,
RELIABILITY,
REGULATION,
EASE OF CONTROL.**

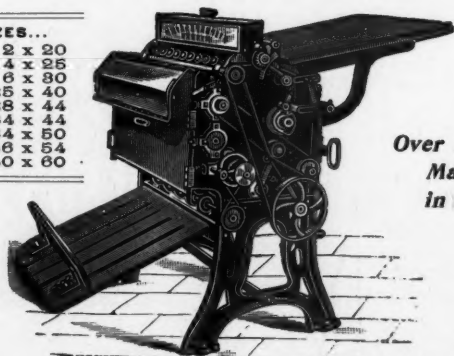


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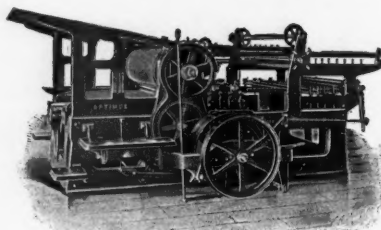
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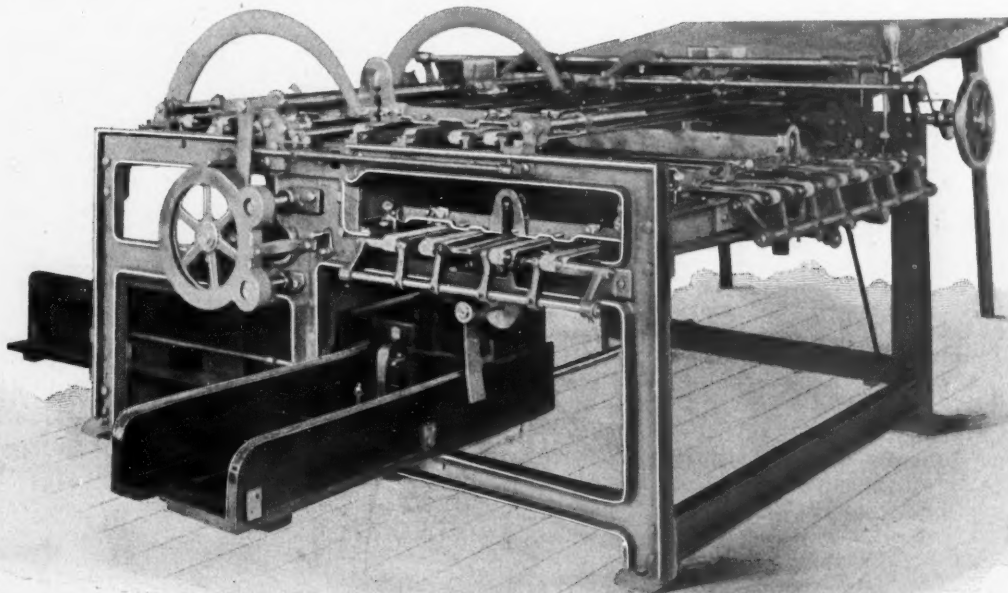
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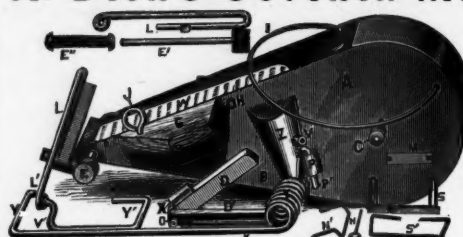
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THE INLAND PRINTER BUSINESS DIRECTORY.

THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE AND ARE COMMENDED TO THE NOTICE OF THOSE SEEKING MATERIALS, MACHINERY OR SPECIAL SERVICE FOR THE PRINTING, ILLUSTRATING AND BOOKBINDING INDUSTRIES.

Insertions in this Directory are charged \$7 per year for two lines; more than two lines, \$2 per additional line.

Each additional heading, \$4.

ADDRESSING MACHINE.

Addressograph Co., 171 S. Canal st., Chicago.
Addresses direct on wrapper or envelope.

ADVERTISEMENT COMPOSITION.

Chicago Ad. Setting Co., 142 Monroe street, Chicago.

ADVERTISEMENT WRITERS.

Chatfield, C. F., 179 Front st., Owego, N. Y. *Not Oswego.* "If" and "Perhaps." Both good booklets, free.

Ireland, H. I., 925 Chestnut st., Philadelphia. Designs and places advertising. Book for stamp.
Wheatley, E. A., 341 Dearborn street, Chicago; 114 Fifth avenue, New York.

ADVERTISING NOVELTIES FOR PRINTERS' USE.

American Manufacturing Concern, The, Jamestown, N. Y.

ADVERTISING SPECIALTIES.

Tirrell, Henry, & Co., 116-118 Olive street, St. Louis. Wholesale calendars, fans, fan handles, cards, panels, etc., to printers and jobbers. Correspondence solicited.

ARTISTS' MATERIALS AND DRAWING INSTRUMENTS.

Frost & Adams Co., 37 Cornhill, Boston, Mass.

BINDERS' MACHINERY.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

Fuller, E. C., & Co., 28 Reade street, New York. Stitching and folding machines, etc.

Hickok, W. O., Manufacturing Co., Harrisburg, Pa. Ruling machines, bookbinders' machinery, ruling pens, etc.

BLANK BOOKS.

Shaw, J. G., Blank Book Co., 261-267 Canal street, New York City.

BOOKBINDERS' AND PAD BOARDS.

ngalls & Co., Castleton, N. Y. Binders', album, pad and tablet boards.

BOOKBINDERS' DIES.

Northwestern Stamp Works, St. Paul, Minn. Designs submitted, prices quoted, correspondence solicited.

BOOKBINDERS' LEATHER.

Garnar, Thomas, & Co., 181 William street, New York City.

BOOKBINDERS' SUPPLIES.

Griffin, H., & Sons, 75-77 Duane st., New York; also boxmakers' papers and furniture leathers.
Slade, Hipp & Meloy, 71-73 W. Monroe street, Chicago. Also, paper-box makers' supplies.

BOOKS FOR PRINTERS.

Bishop, H. G., Oneonta, N. Y. The "Practical Printer" and five other valuable books of reference.

BOXWOOD FOR ENGRAVERS.

Grand Rapids Boxwood Co., Grand Rapids, Mich. Also mounting woods.

BRASS TYPE FOUNDERS.

American Type Founders' Co. See list of branches under Type Founders.

Eastern Brass Type Foundry, 88 Walker street, New York City.

BRONZE POWDERS.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

BRONZING MACHINES.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

BRUSHES—LYE.

Adams' brushes outlast all others. J. J. Adams & Co., 130 Greenpoint avenue, Brooklyn, N. Y.

CARDS AND CARDBOARD.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CASE MAKING AND EMBOSSEING.

Conkey, W. B., Co., 341-351 Dearborn street, factory 65-75 Plymouth place, Chicago.

CHALK ENGRAVING PLATES.

Hird Manufacturing Co., World building, 71-73 Ontario street, Cleveland, Ohio.

Hoke Engraving Plate Co., 304 North Third street, St. Louis, Mo.

CHARCOAL FOR ENGRAVERS.

New York Steel and Copper Plate Co., 171 Wallabout street, Brooklyn, N. Y.

CIGAR BOX MACHINERY.

Grammes, L. F., & Sons, Allentown, Pa. Also brass trimmings for all kinds of boxes.

CLOTH COVERINGS.

Gehlert, Louis, 204 East Eighteenth street, New York City. Woolen blankets for newspaper impression cylinders, steel press, lithography.

COPPER AND ZINC PREPARED FOR HALF-TONE AND ZINC ETCHING.

New York Steel and Copper Plate Co., headquarters 171 Wallabout street, Brooklyn, N. Y.

COPPER IN SHEETS FOR ENGRAVERS' USE.

Hussey, C. G., & Co., 249 Fifth avenue, Pittsburg, Pa.

DIE SINKERS.

Wagenfahr, Charles, 140 West Broadway, New York City. High-grade work.

ELECTRIC MOTORS FOR PRESSES AND GENERAL POWER.

Fort Wayne Electric Corporation, Fort Wayne, Ind.

Roth Bros. & Co., 28-30 Market street, Chicago. Send for estimate.

Sprague Electric Co., 20-22 Broad street, New York City.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS AND STEREOTYPERS.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Bright's "Old Reliable" St. Louis Electrotyping Foundry, 211 North Third street, St. Louis, Mo. Work in all branches.

Campbell, C. J., & Co., electrotypers, 12 St. Clair street, Toledo, Ohio.

Drach, Chas. A., Electrotyping Co., corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Flower, Edwin, 216-218 William street, New York City.

Footo & Davies Co., 16 East Mitchell street, Atlanta, Ga.

Harrison, A. W., 37 South Charles street, Baltimore, Md.

Heybach-Bush Co., 431 W. Main st., Louisville, Ky. Also process engravers; get prices.

Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers.

Peters, C. J., & Son, Boston, Mass. Stock cuts, embossing dies, embossing compound.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

Gibson Bros., 207 South Canal st., Chicago. Also printing press repairers.

Lloyd, Geo. E., & Co., 202 South Canal street, Chicago.

ELECTROTYPERS' IRON FILINGS.

Bond, Chas. E., 127 N. J. R. R. ave., Newark, N. J., fine iron filings. Sample and testimonials free.

EMBOSSED STATIONERY.

American Embossing Company, Buffalo, N. Y.

EMBOSSERS AND STAMPERS.

Koven, W., Jr., embossing and stamping for lithographers, binders and printers, 16 Spruce street, New York.

Freund, Wm., & Sons, est. 1865; steel-die embossing to the printing, lithographing and stationery trade, 155 State street, Chicago.

EMBOSSING COMPOSITION.

Whiteson's Embossing Composition is the best. For sale everywhere. Accept no others.

EMBOSSING DIES AND COMPOSITION.

Burbank Engraving Co., 683 Washington street, Boston. Also half-tone and line engravers.

EMBOSSING MACHINES.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

EMERSON BINDERS.

Barrett's Bindery, 148 Monroe st., Chicago. Also the Library Binder, the Emerson Clip and File.

ENGINES—GAS AND GASOLINE.

Burrell Mfg. Co., Dept. B, 69 N. Green st., Chicago. Best and cheapest power. Circular free.
Chicago Water Motor and Fan Co., 175 Lake street.

Frontier Iron Works, 601 Atwater st., Detroit, Mich.; 2 to 100 horse-power; gasoline or gas.

Weber Gas and Gasoline Engine Co., 405-413 West boulevard, Kansas City, Mo.

ENGINES—STEAM.

Richmond Bros., St. Johns, Mich. Mfrs. special printing office engines. Circulars free.

ENGRAVERS.

Half-Tone, line, steel and wood engraving. J. S. Quirk Engraving Co., 112-114 N. Ninth street, Philadelphia.

ENGRAVERS—COPPER AND STEEL.

Freund, Wm., & Sons, est. 1865; steel and copper plate engravers and printers, steel-die sinkers and embossers. Write for samples and estimates. 176 State street, Chicago.

ENGRAVERS AND DIE SINKERS.

Ludwig, P., embossing dies for leather and paper. Artistic engravings. 13 S. Canal st., Chicago.

ENVELOPE AND BAG MACHINES.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

ENVELOPES.

Buffalo Envelope Co., Buffalo, N. Y. Regular and odd sizes; superior stock and gumming.

Kantor, A. A., 194 William street, New York City.

Logan, Swift & Brigham Envelope Co., Worcester, Mass.

Sewell-Clapp Mfg. Co., 210 S. Water st., Chicago. Regular or odd sizes, plain or printed. Est. 1875.

ETCHING ZINC.

Bruce & Cook, 186-190 Water st. and 248 Pearl st., New York. Pure etching zinc a specialty.

ETCHING ZINC AND COPPER.

Brownell, A. S., 350 Dearborn st., Chicago. Plain and "satin" finished copper and zinc plates for all engraving purposes.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

FILING CABINETS AND BUSINESS FURNITURE.

Globe Company, The, Cincinnati, Ohio; Fulton and Pearl streets, New York; 111 Madison street, Chicago.

FOLDING MACHINES.

Brown Folding Machine Co., Erie, Pa. Write for circulars and information.

Rockford Folder Co., Rockford, Ill.

Sidney Folder Co., Sidney, Ohio. Low-price newspaper folders.

Stonemetz, J. H., 102 Fulton street, New York. Folding machines for all classes of work.

(See next page.)

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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Edwards & Docker, 16 and 18 North Fifth street, Philadelphia, Pa. Our boxes for mailing books save time in packing, and protect the book. Ask for estimate.

GLUES AND PASTES.

Armour Glue Works, 205 La Salle street, Chicago.

GUMMED PAPERS.

Dennison Manufacturing Co., 90 Wabash ave., Chicago.

HALF-TONE ENGRAVING.

Chicago Photo-Engraving Co., E. N. Gray, Prest., 79-81 Fifth avenue, Chicago. Phone 118.

ILLUSTRATIONS.

Hooper, Will Phillip, 69 Fifth avenue, New York. Original illustrations for books, catalogues, advertisements, etc.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.

Buffalo Printing Ink Works, Office and Factory, 20 to 30 Brace street, Buffalo, N. Y.

California Ink Co., 413 Commercial street, San Francisco, California. Printing and litho inks and rollers.

Crown Printing Ink and Color Works, 316 Inter Ocean bldg., Chicago; telephone, Main 4305.

Diamond Printing Ink Works, 40 Woodward avenue, Detroit, Mich.

Eclipse Printing Ink Co., Ltd., black and colored inks, Franklin, Pa.; New York; St. Louis.

Golding & Co., Boston, New York, Philadelphia and Chicago. "Owl" brand fine blacks and colors.

Great Western Color Co., 214-216 South Clinton street, Chicago. M. M. Herriman, Manager.

Morrill, Geo. H., & Co., 146 Congress st., Boston; 17 to 31 Vandewater st., New York; 341-343 Dearborn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

New York Steel and Copper Plate Co., 171 Wall-about street, Brooklyn, N. Y. Specialties: Ink for copper and steel plate printers; stamping, etching and proof ink.

Queen City Printing Ink Co., The, Cincinnati and Chicago.

Robinson, C. E., & Bro. (Gray's Ferry Printing Ink Works). Manufacturers of printing inks, 196-198 South Clark street, Chicago.

Rosens, H. D., 101 Beekman street, New York; 31-33 South Fifth street, Brooklyn, N. Y.

Star Printing Ink Works, Carter & Barnard 116 Monroe street, Chicago.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

The Ullmann & Philpott Mfg. Co., Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

INK MANUFACTURERS' MACHINERY.

Kent & Haly, 250 Plymouth st., Brooklyn, N. Y. All kinds of printing-ink-making machinery.

INK REDUCER.

Ink-I-Thin Mfg. Co., Chicago, make the best ink reducer. From dealers, or sent prepaid by the manufacturers. Price, 40 cents.

KNIFE GRINDERS.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

LEADS.

Miller, Otto, Co., The, 88 West Jackson street, Chicago.

LINOTYPE COMPOSITION.

Porter & Co., successors to Vercamp, Porter & Co., 298 Dearborn st., Chicago. Out-of-town orders a specialty.

LINOTYPE METAL.

Blatchford, E. W., & Co., 54 Clinton street, Chicago.

LITHOGRAPHERS.

Henderson Lithographing Co., 418-422 Sycamore st., Cincinnati, Ohio. Lithographing in all its branches.

Honerkamp, J. C., art lithographing, engraving and printing, 221 Thirteenth st., Brooklyn, N. Y.

LITHOGRAPHERS' SUPPLIES.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

LITHOGRAPH PAPER.

Champion Coated Paper Co., Hamilton, Ohio.

LITHOGRAPHIC ENGRAVERS TO THE TRADE.

Rath, Arthur, 61 Beekman street, New York City. General litho engraving.

MACHINE KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper and machine knives. Best finish. "Pyro-calcic" temper. Oldest firm in the country.

Simonds, A. A., & Son, Dayton, Ohio. Mfrs. of paper-cutter knives and machine knives.

MAILERS.

Dick, R., Estate, proprietor R. Dick Mailer, 139 W. Tupper street, Buffalo, N. Y.

MAIL PLATE SERVICE.

Mail Plate Co., 73 W. Adams st., Chicago. Saves expressage (all plates postpaid by us).

MAP MOUNTING AND COLORING.

Eger, Charles B., & Co., 218 Washington st., Chicago. Map, chart and show-card mounting.

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Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

MODEL MAKERS AND MACHINISTS.

Century Machine Co., 576 Broadway, New York City. Modern machinery and methods.

MUSIC PRINTERS.

Meredith Music Printing Co., 318 Dearborn street, Chicago. Electrotyped music plates.

NUMBERING MACHINES.

Bates Machine Co., New York Life bldg., N. Y. New models; new prices; send for catalogue.

Wetter, Joseph, & Co., 515-521 Kent ave., Brooklyn, N. Y. Of all kinds for all purposes; send postal for printed matter.

PAPER-BOX MACHINERY.

American Type Founders' Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

Knowlton & Beach, 29-35 Elizabeth street, Rochester, N. Y.

PAPER CUTTERS.

American Type Founders' Co. Cutters of all standard makes on sale at all branches.

Atlantic Works, The, East Boston, Massachusetts. The Dooley Paper Cutters.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

PAPER CUTTERS—LEVER.

Pavyer Printing Machine Works, 600 South Broadway, St. Louis, Mo.

Stillman-Randall Machine Co., Westerly, R. I. Economic paper cutters.

PAPER-CUTTER KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper-cutter knives. Best temper, unequalled finish. Established 1830.

Goes, Oscar, & Co., 18 South Canal street, Chicago.

Simonds, A. A., & Son, Dayton, Ohio. Mfrs. of paper-cutter knives. Scientific tempering.

Simonds Mfg. Co., Chicago, make keen-cutting paper-knives. Established 1832. Long experience. Most modern tempering. Appliances in every department up to date.

PAPER DEALERS—GENERAL.

Elliot, A. G., & Co., Philadelphia, Pa. Specialty, parchment and art vellum papers.

McClellan Paper Co., 252-254 First avenue N. Minneapolis, Minn.

PAPER DEALERS AND MAKERS.

Bradner Smith & Co., 119 Monroe street, Chicago.

Chicago Paper Co., 273-277 Monroe st., Chicago. Headquarters for printers' supplies.

Empire Paper Co., 177 Monroe st., Chicago. Envelopes, writing, book, print & manila papers.

Illinois Paper Co., 181 Monroe street, Chicago. Largest line of cover papers in the U. S.

Mead Paper Co., Dayton, Ohio. Lithograph book and colored papers.

PAPER MANUFACTURERS.

Berkshire Typewriter Paper Co., Pittsfield, Mass. Specialty: Typewriter papers.

Champion Coated Paper Co., Hamilton, Ohio.

Crane Bros., Westfield, Mass., makers of ledger and linen papers.

Keith Paper Co., Turners Falls, Mass.

PAPER MANUFACTURERS—LEDOER ONLY.

Weston, Byron, Co., Dalton, Mass.

PAPER—BLOTTING.

Sabin-Robbins Paper Co., Middletown, Ohio. English cloth and other blottings.

PAPER—COATED.

Champion Coated Paper Co., Hamilton, Ohio.

PAPER—COVER.

We carry the largest assortment of cover papers of anyone in the trade. Fancy and odd covers our specialty. **Illinois Paper Co.**, Chicago.

PAPER—ENAMELED BOOK.

Champion Coated Paper Co., Hamilton, Ohio.

PAPER—PARCHMENT.

Paterson Parchment Paper Co., Passaic, N. J.

PAPER JOGGERS AND COUNTERS.

Hart, R. A., & Co., Battle Creek, Mich. Write for circulars.

PERFORATORS.

Blackhall Manufacturing Co., 12 Lock street, Buffalo, N. Y.

Rosback, F. P., 54 South Canal street, Chicago.

PHOTO-ENGRAVERS.

American Process Engraving Co., The, 15-27 W. Sixth street, Cincinnati, Ohio.

Babcock Engraving Co., Minneapolis, Minn., general engravers, electrotypers and embossers.

Baltimore Engraving Co., The, Baltimore, Md. Engravings for manufacturer, publisher and printer; zinc, half-tone, designing.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Boston Engraving Co., illustrators, 115 Purchase street, Boston, Mass.

Case Engraving Co., 705 Mill street, Akron, Ohio.

Central Electrotype & Engraving Co., 263-271 St. Clair street, Cleveland, Ohio.

Clark Engraving Co., Broadway and Mason street, Milwaukee, Wis.

Colorotype Co., 32 and 34 La Fayette place, New York.

Conover Engraving and Printing Co., Coldwater, Mich. Photo-engravers and color printers.

Electro-Tint Engraving Co., 723 Sansom street, Philadelphia.

Franklin Engraving and Electrotyping Co., 341 Dearborn street, Chicago.

Grand Rapids Engraving Co., Grand Rapids, Mich.

Heybach-Bush Co., Louisville, Ky. We make electrotypes, too.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

International Engraving Co. (Inc.), 1520 Market st., Philadelphia. Highest grade of excellence.

Maurice Joyce Engraving Co., 414 Eleventh street, N. W., Washington, D. C. Unexcelled half-tone and line engraving.

Mason, Samuel R., Century building, Cleveland, Ohio.

New York Printing and Engraving Co., 320 Pearl street, New York City.

Ormsbee, H. J., Engraving Co., 322 South Salina street, Syracuse, N. Y.

Peninsular Engraving Co., Evening News Building, Detroit, Mich.

Photo-Engraving Co., for 20 years at 67 Park pl., after May 1, 1898, at 9-15 Murray st., New York.

Pittsburg Photo-Engraving Co., 347 Fifth ave., Pittsburg, Pa. Half-tone, zinc etching, and designing.

Reed Engraving Co., Grand Rapids, Mich. Gives the best work, the most prompt service.

Sanders Engraving Co., 314 North Broadway, St. Louis, Mo. Photo and half-tone engravers.

Suffolk Engraving Co., 275 Washington st., Boston, Mass. Engravers and electrotypers.

Weisbrodt, H. W., 514 Main street, Cincinnati, Ohio, Blymer Building.

(See next page.)

THE INLAND PRINTER BUSINESS DIRECTORY — Continued.

PHOTO-ENGRAVERS.

Wild, Anton, 14-16 Ellicott street, Buffalo, N. Y.
Williamson-Haffner Engraving Co., 1629 Seventeenth street, Denver, Colo.

Zeese, A., & Co., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

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Ringer, F. A., Co., 26 Park place, New York. Manufacturers of plates for all printing and embossing purposes.

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Bausch & Lomb Optical Co., Rochester, N. Y., New York City, Chicago. Catalogues and information on application.

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Levy, Max, 1213 Race street, Philadelphia, Pa.
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The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

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Photochrom Co., The, Box 603, Detroit, Mich. Photographic publishers, color photography.

PHOTOGRAPHURE.

Chicago Photographure Co., Pontiac building, Chicago. Photo-half-tone.

Meriden Gravure Co., Meriden, Conn.
Steger, Edward A., 43 Franklin street, Chicago. Views, fine illustrations and commercial work.

PLATE AND EMBOSSING PRESSES.

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Duplex Printing Press Co., Battle Creek, Mich. Flat-bed perfecting presses.

Kidder Press Mfg. Co., Boston, Mass. Rotary for black and colors; bed and platen self-feeding; electro and stereotype machinery.

Miehle Printing Press & Mfg. Co., Clinton and Fulton sts., Chicago; 30 Reade st., New York.

Thomson, John Press Co., 253 Broadway, New York. Presses for printing, embossing, box cutting, scoring.

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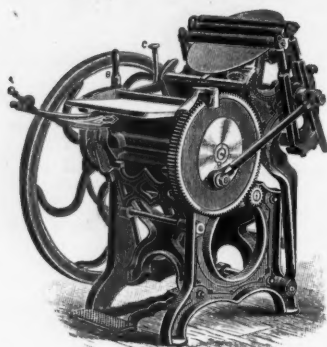
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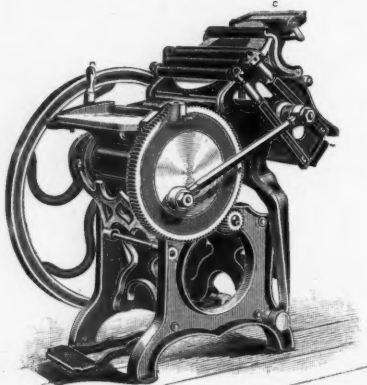
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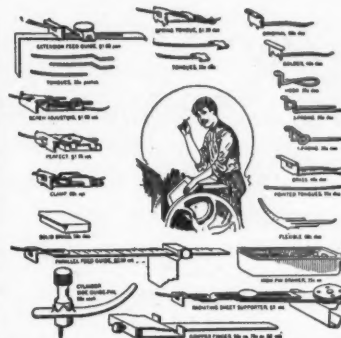
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THIS IS
A SPECIMEN
OF OUR

40c. Cut Ink



It is Black and Clean Working

You can
see that at
a glance

No Slip-Sheeting
No Off-Setting

.. It is sold at ..

40 cts. in pound lots
40 cts. in 100 lb. lots
40 cts. in 1000 lb. lots

No Discounts
40 Cents net



Regarding its
Other Qualities...

It is Dense,
Soft and
Free-flowing

Dries Rapidly when
Printed

Some of our custom-
ers claim that they
can send work to the
bindery in three hours
after printing

F. E. OKIE CO.

Manufacturers of
High Grade
Printing Inks

KENTON PLACE
PHILADELPHIA

THREE GRADES...
of Softness of this Ink
always in stock; try it



F. E. OKIE COMPANY

.. MANUFACTURERS OF ..

High Grade Printing Inks

KENTON PLACE ...

... PHILADELPHIA

THIS IS A NEW
COLOR WE
INTRODUCE

B. & F. Brilliant Red

PRICE ...

\$1.00 net

IT IS A
STRONG
INTENSE
COLOR

It is a
Fine Worker

GIVE IT
A TRIAL



Philadelphia, Feb. 18th, 1898.

Messrs. F. E. Okie Company, Philadelphia.

Gentlemen:—For many months past we have been using your 40c. Cut Ink in large quantities and we have never had an ink that gave us as much satisfaction in its use. It has proven all you claimed for it, and more, as we can show you better results than you have in the specimen pages you have been using in the "Inland Printer," and with this identical ink. You may duplicate our order of January 27th, 1898, for 200 pounds in ten pound cans. Yours truly,

CHAMBERS PRINTING HOUSE,
F. V. CHAMBERS.

THIS PAGE WAS TWICE RUN THROUGH A
CENTURY PRESS ^^^ NOTE THE REGISTER



TO WHOM
IT MAY CONCERN

This sheet was run through a "CENTURY" Press *twice* and the impression is a *double one*. It is the most severe test for register known and no other press we have seen will withstand it.

We have been users of the "CENTURY" Press for two and one half years and it has given us the most unqualified satisfaction we have ever had from a piece of machinery. It does not deteriorate and holds its register, impression, speed and general availability up to the highest standard, and this without attention or adjustment.

The register is superb and distribution splendid; with it we obtain *absolutely perfect stipple register*, as this sheet will show, and frequently do work with two inking rollers which upon another press would require four.

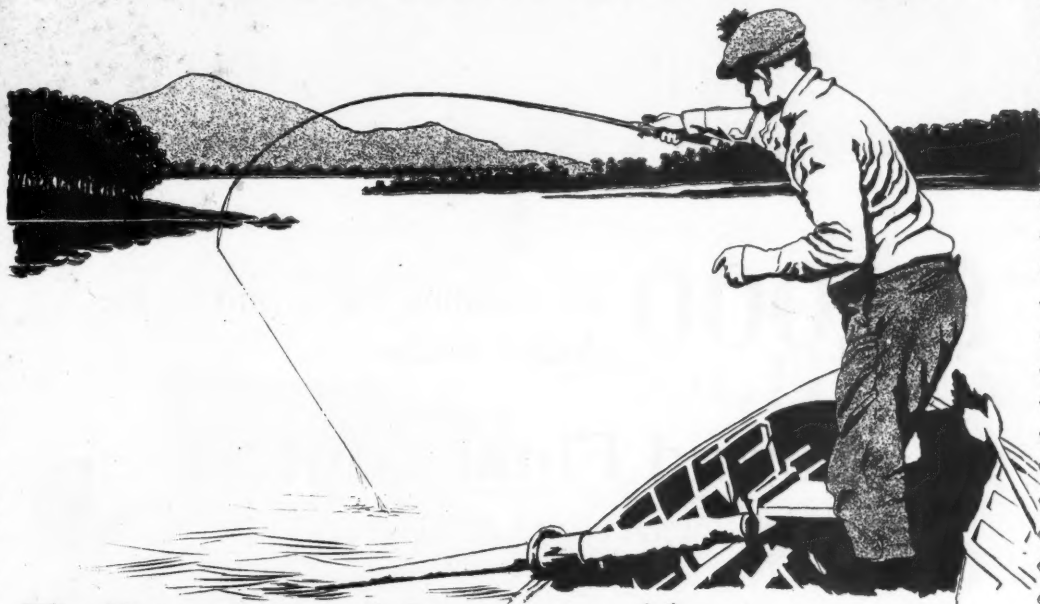
The reliability of the "CENTURY" is a constant source of comfort as well to the financial as to the technical part of our business.

June 15, 1898

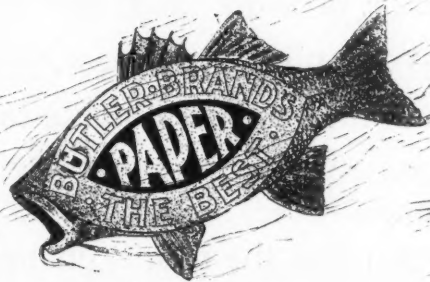
CAMPBELL-PRIEBE CO., Printers
79 Fifth Avenue, Chicago

THE CAMPBELL COMPANY
334 DEARBORN STREET, CHICAGO 5 MADISON AVENUE, NEW YORK
5 BRIDEWELL PLACE, E. C., LONDON





The Printer whipped the mountain lake
While taking Summer rest;
He caught good fish of every kind
But this one was the best.



He wondered not at what he'd caught
Nor even asked it's name,
For all good things he'd ever sought
Were branded just the same.

J.W. Butler Paper Company
CHICAGO

M. Eng. Co. Chi.



\$1,000 are awaiting the award of the
Judges in the

Grand Final Contest

which closed on May 31.

The Judges' task is no light one, for it must be remembered that their decision in this contest must be based upon *all* work produced on a "CENTURY" Press between April 1 and May 31, and that they must consider not only the speed at which the work was run, but also the *quality* of work and the economy of time, etc., in its production. We confidently expect, however, that their report will be in our hands in time for us to make the announcement in the August number.

It is beyond question that the results obtained in this contest will be of the utmost interest to every Printer, Pressman and Feeder, for it will still further demonstrate the magnificent efficiency of the "CENTURY" Press, not on one job alone, but on all sorts and conditions of forms which may come into the office in 60 days' time.



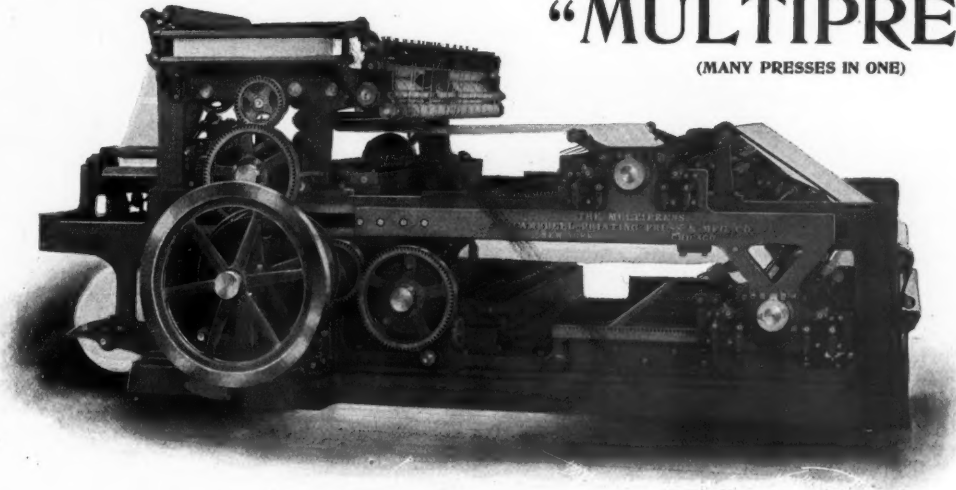
More People are Reading

the papers today than ever before. Hence every small city daily that is not equipped with a Web Perfecting Press is handicapped in its attempt to supply its readers with news of the day promptly and satisfactorily.

Proper facilities for printing a 4, 6 or 8 page paper on a *Web from flat forms of type* at moderate speed are often desirable; hence the growing demand for our

"MULTIPRESS"

(MANY PRESSES IN ONE)



which is the simplest, most convenient and economical press to operate of this type on the market today.

It will print and fold 5,000 to 6,000 papers an hour, and, like your present Drum or Two Revolution, can be handled by a man and a boy.

THE "MULTIPRESS" IS BUILT IN TWO SIZES:

No. 14—4, 6 and 8 pages, 6 and 7 or 7 and 8 columns; length of sheet, 22 inches.

No. 15—4, 6 and 8 pages, 6 and 7 or 7 and 8 columns; length of sheet, 23½ inches.

NOTE—We can also furnish a 4, 6, 8 or 10 page machine—six columns to the page—no other Flat Bed is capable of so wide a range of work.

Satisfaction guaranteed. Send for booklet and samples of work.

THE CAMPBELL COMPANY,

334 Dearborn Street,
CHICAGO, ILL.

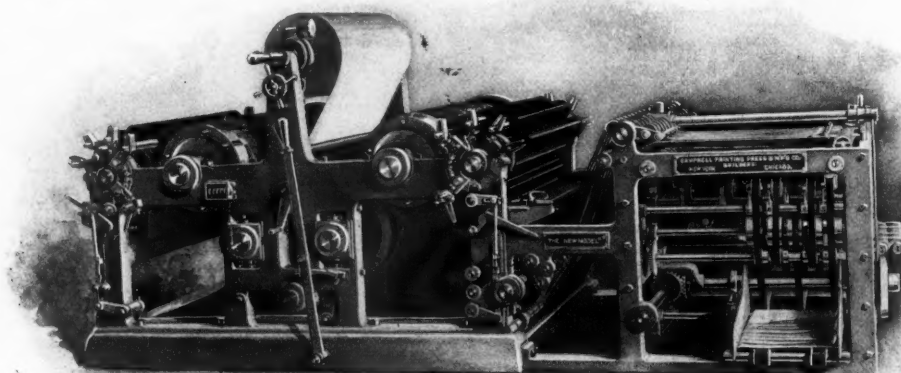
5 Bridewell Place, E. C.
LONDON.

5 Madison Avenue,
NEW YORK.

When the Boys in Blue

marched out of your town bound for Chickamauga, Tampa, or may be Manila, they left behind them hosts of relatives, wives or sweethearts, who from now on will eagerly scan every issue of the local paper which gives them the most reliable and the latest news from the front.

Your harvest time is therefore at hand, but unless you are equipped to reap it, your competitor may snatch the prestige and profits of years from you.



On the other hand, if you install at once one of our famous 4 and 8 page "NEW MODEL" Rotary Machines, you can print, fold and have ready for the street *3,500 papers in 15 minutes*, while you can turn out extra editions most economically and as rapidly as the public demands them.

"NEW MODEL" Webs are now being installed in the offices of Messrs. Houtkamp & Cannon, Milwaukee, Wis.; La Crosse Leader, La Crosse, Wis.; Holyoke Telegram Publishing Company, Holyoke, Mass.

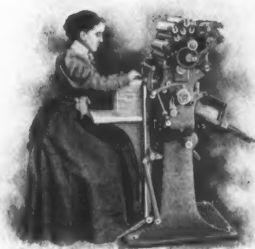
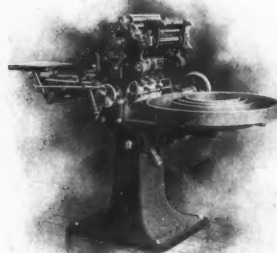
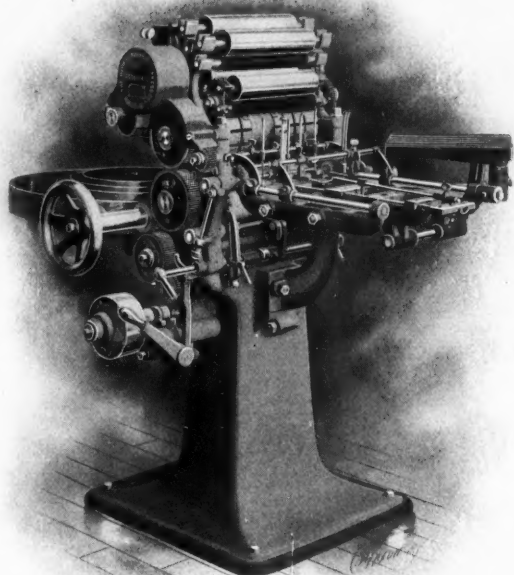
Save time by placing your order at once.

THE CAMPBELL COMPANY,

334 Dearborn Street,
CHICAGO, ILL.

5 Bridewell Place,
LONDON, E. C.

5 Madison Avenue,
NEW YORK.



SOME folks have the idea that these are pictures of different presses to do different work. They think we make one press for envelopes, one for card work, one for tags, one for cartons, and one with a hand sheet feed. This is an error—

They are all the same Press.

The Harris Card and Envelope Press is a great many kinds of a good press. Among others, it is the fastest, most profitable and handsomest of all job presses in the world.

We make a Numbering Press and Automatic Bag Presses, but we haven't yet advertised them.

Write for full particulars to

The Harris Automatic Press Co.

NILES, OHIO, U. S. A.



PLOMGREN
BROS.
& CO.

Half Tone
Wood and Zinc
ELECTROTYPERS

ENGRAVERS.



175 Monroe St - Phone 548
CHICAGO.

ESTABLISHED 1830.

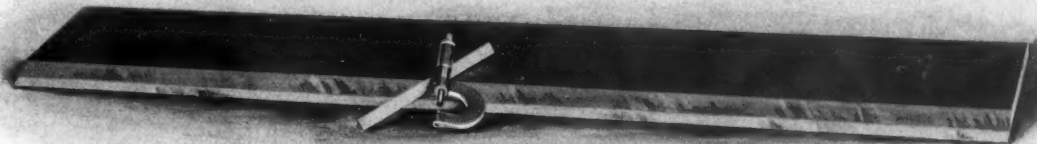
Some people can

Cut Ice
all the time.



YOU can do just as well "IN PAPER" with
one of our

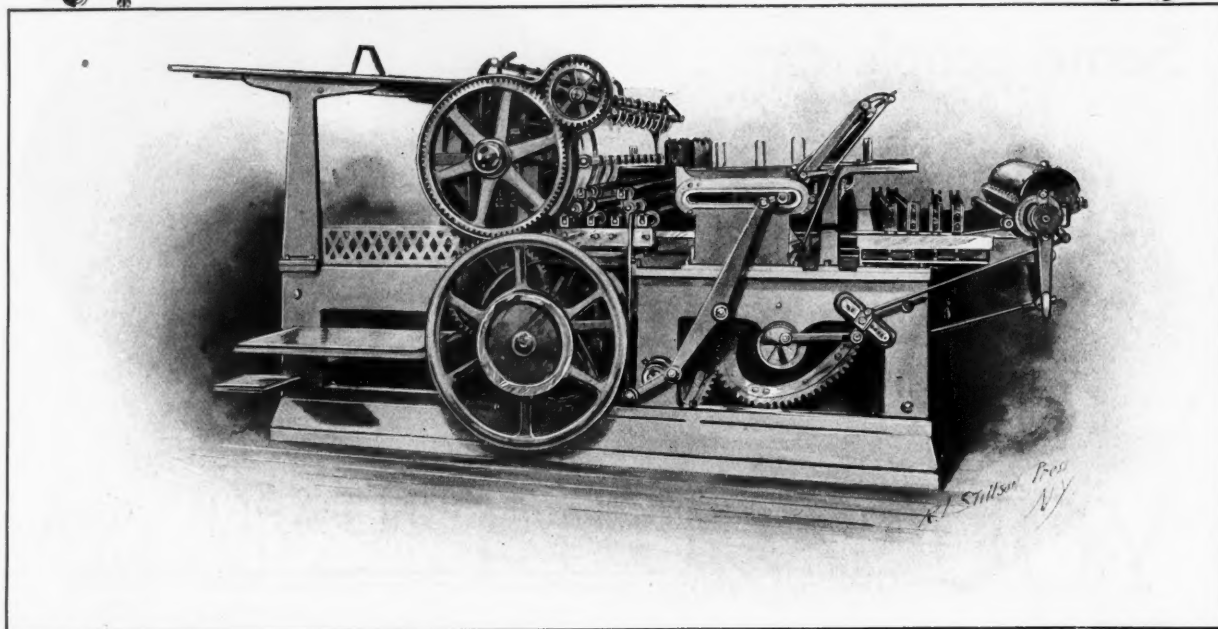
Micro-Ground Paper Knives



Write **L. COES & CO.**

Write for our
advertising matter and
mention this.

WORCESTER, MASS.



THREE-COLOR HALF-TONE WORK

as exquisitely done as

Exact, Continuous Register,
Absolute Rigidity of Impression and
Perfect Distribution

can effect it, may be produced on the

NEW CRANK
MOVEMENT

WHITLOCK PRESS

with less labor and less expense of production than
on any other Two-Revolution Press manufactured.

THE WHITLOCK MACHINE COMPANY,
OF DERBY, CONN.

132 Times Building, New York.
10 Mason Building, Boston.
706 Fisher Building, Chicago.

FINEST HALF-TONES

LOWEST

PRICES

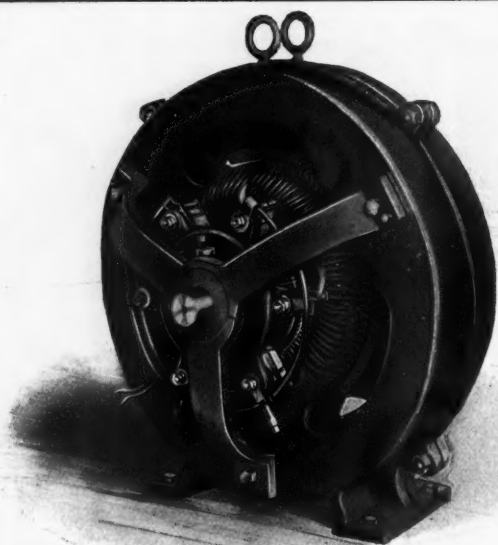


**DESIGNS
AND
FIGURE WORK**

**WOOD & WAX
ENGRAVING
ZINC ETCHING.**

ELECTRIC CITY ENGRAVING CO.

**505, 507, 509, 511,
WASHINGTON ST. BUFFALO, N.Y.**



The Lundell Motor.



“A Thing Worth Doing Is Worth Doing Well”

Is a maxim which is nowhere more applicable than to the matter of adopting electric motors for printing and bookbinding machinery. There is no motor equal to the Lundell in the three requisites, *i. e.*,

Price, Efficiency and Ability to Carry Overload.

To illustrate: The American Book Company, appreciating the great economy of electric motors, decided to adopt them for their grand new plant in New York City. Exhaustive tests were accordingly made by Mr. George Hill, C. E., for the company in December, 1895. Motors from the ten leading houses were entered in the contest, and the Lundell Motor won the blue ribbon, receiving the order complete for type entered.

The American Book Company will tell anyone how well they are satisfied.

We make two types—geared and direct-connected—and styles to meet conditions.

1898 catalogue just out—free to printers.



Sprague Electric Company,
20 Broad St., New York City.

Chicago Office, Marquette Building.

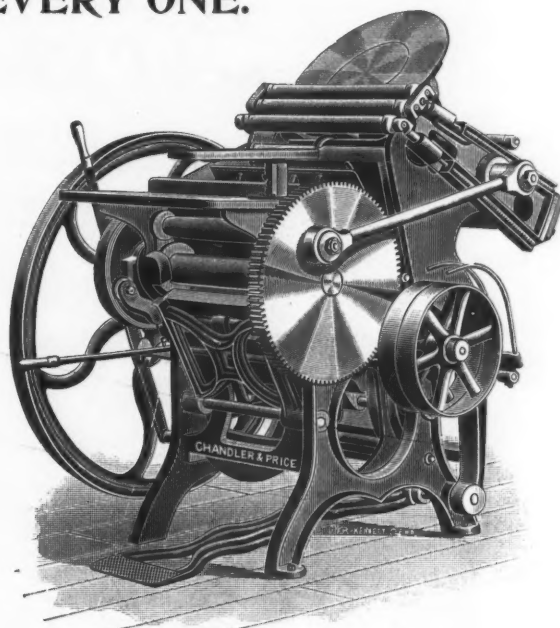
❁ 140 Each Month! ❁

A CALL FOR EVERY ONE.

This is the way....

THE CHANDLER AND PRICE GORDON

Presses are Selling.



Does not this Mean a great deal?

IT MEANS THAT OUR FACTORY IS BUSY,
THAT EVERY PRESS PUT OUT IS PURCHASED AND
THAT EVERY PRESS BOUGHT GIVES PERFECT SATISFACTION.

Chandler & Price Gordons are found in every State in the Union!

YOU CAN ALSO SEE THEM IN OPERATION IN

EVERY White, Black, Copper,
Brown and Yellow user of
these presses is satisfied because
they are simple, strong and durable,
and will produce the finest printing
with the maximum of speed and
the minimum of labor.

CANADA,
CENTRAL AMERICA,
SOUTH AMERICA,
FRANCE, GREAT BRITAIN,
NORWAY,
SWEDEN,
JAPAN, PERSIA,
AUSTRALIA, CHINA,
SOUTH AFRICA. INDIA.

· THE SUN NEVER SETS ON CHANDLER & PRICE GORDONS!

For Sale by Dealers Everywhere.

CHANDLER & PRICE COMPANY, Manufacturers of Printing Machinery,
CLEVELAND, OHIO, U. S. A.

*Sheridan's
New Model.*

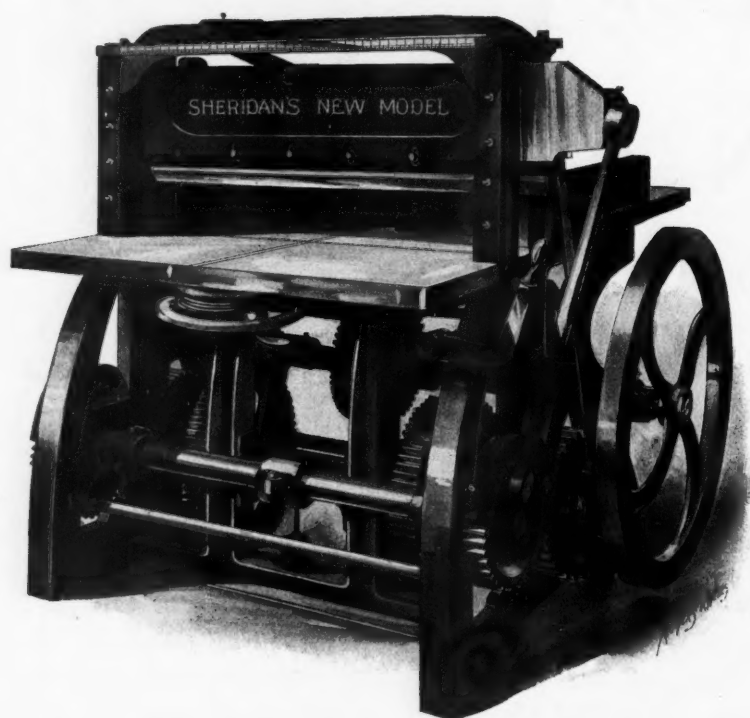
**THE ACME
OF
PERFECTION IN
PAPER
CUTTERS.**

AUTOMATIC CLAMP, with great clamping power, and special **false bottom** brought down by the foot.

FALSE BOTTOM shows where knife will strike paper. Gives quick adjustment for line or label cutting.

No shifting of piles.

INDICATOR at top of machine—a new device. Shows position of back gauge. Mathematically correct.



Noiseless.
Rigid.
Even Cut.
Power.
Speed.
Accuracy.

BUILT IN ALL SIZES,
36 to 70 Inches.

KNIFE STOCK AND CLAMP drawn down from both ends. **Result**—Uniformly even cut.
SMOOTH, ROTARY MOTION—gives the highest speed without jar, and is absolutely noiseless.
HEAVY AND ACCURATE WORK is its forte. Will respond to the most exacting demands.
THE QUICK RETURN OF KNIFE is a great feature.

T. W. & C. B. SHERIDAN,

Paper Cutters and Bookbinders' Machinery,

Ask for Prices and Terms.

NEW YORK—CHICAGO—LONDON.

THE STAR SPANGLED BANNER

STANDS FOR LIBERTY
HUMANITY
NATIONAL HONOR

Engraved by
Franklin

STANDS FOR THE HIGHEST
DEGREE OF
PERFECTION
IN DESIGNING
& ENGRAVING

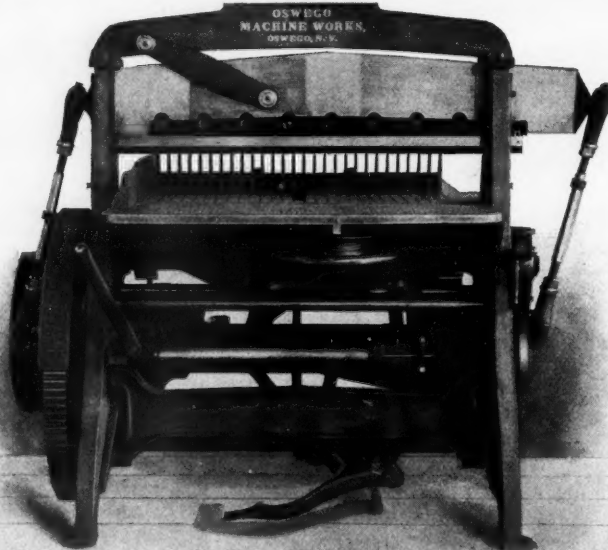
FRANKLIN ENG. & ELECTRO. CO., 341-351 DEARBORN ST., CHICAGO.



OSWEGO MACHINE WORKS, OSWEGO, NEW YORK.

319 Dearborn Street, Chicago, Ill.

J. M. IVES, Western Agent.



Automatic Clamp Brown & Carver Cutters

*Are fast, accurate,
easily-operated labor
savers. Equipped
with electric motor,
they are most
economical in floor
space....*

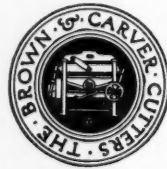
Card showing motor attachment sent on request.



SELLING AGENTS:

Van Allen & Boughton, . . . 17 to 23 Rose St., New York.
C. R. Carver, . . . 25 North Seventh St., Philadelphia, Pa.
Kennedy & Mason, . . . 414 East Pearl St., Cincinnati, Ohio.

Miller & Richard, . . . 7 Jordan St., Toronto, Can.
American Typefounders' Co., 405 Sansome St., San Francisco.
The Wm. H. Knox Mach'y Co., 207 N. Second St., St. Louis, Mo.



Linotype } *vs.* } Hand

Composition Composition.

5,000 ems per hour

vs.

1,000 ems per hour.

vs.

8 to 15c. per 1,000 ems

vs.

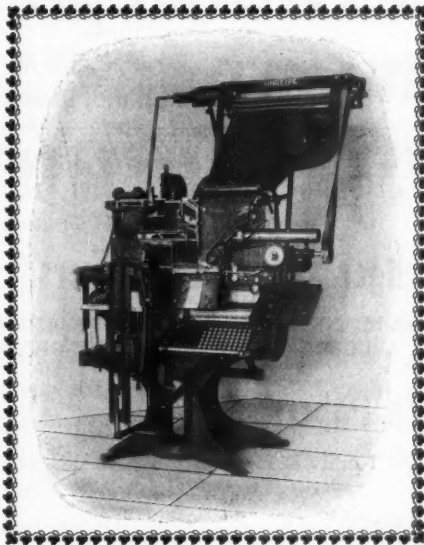
25 to 50c. per 1,000 ems.

vs.

No expense for distribution

vs.

25 per cent for distribution.



7c. per lb. for Linotype metal

vs.

25 to 50c. per lb. for type.

vs.

\$35 for font of matrices

vs.

\$50 to \$500 and upward
for type.

vs.

2½c. apiece for matrix sorts

vs.

All your profit for type sorts.

Over 5,000 Linotypes in daily use.

NOTICE TO BOOK PRINTERS.



WITH THE AID OF OUR TWO-LETTER MATRIX, whereby Roman, Italics and Small Caps are set from the same keyboard without an instant's delay, book composition can now be done as rapidly as newspaper matter. All existing machines can be changed to accommodate this most valuable improvement.

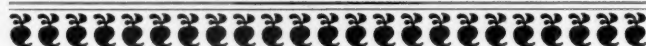
Circular and Price List mailed on application.

Mergenthaler Linotype Company,

PHILIP T. DODGE, PRESIDENT

Tribune Building, New York City.

L. L. Brown Paper Company, Adams, Mass., U.S.A.



..... MAKERS OF

Linen Ledger and Record Papers

FOR BLANK BOOKS, MERCHANTS' AND BANKERS'
LEDGERS, COUNTY OR STATE RECORDS.

All-Linen Papers

FOR TYPEWRITING AND FINE CORRESPONDENCE.

Bond Papers

FOR POLICIES, DEEDS AND COMMERCIAL PURPOSES.


Handmade Papers

WE ARE THE ONLY MAKERS OF HANDMADE PAPER
IN THE UNITED STATES, AND THE INCREASING
DEMAND FOR THESE PAPERS FOR DRAWING,
WATER-COLOR PAINTING, CORRESPONDENCE,
AND SPECIAL BOOK EDITIONS, GIVES AMPLE
EVIDENCE OF THEIR POPULARITY.

Be sure to specify "Brown's" Paper when ordering your Blank Books.

The Central Paper Co.


177-179 MONROE ST.,
CHICAGO,

are Western Agents for the Hand-
made Papers. 



J. W. Butler Paper Co.

212-218 MONROE ST.,
CHICAGO,

are Western Agents for the Linen
Ledger and Record, the All-Linen
and the Bond Papers. 

1870—A NEW LIFE—1898



RARELY, indeed, does the chance come to a business man and manufacturer of beginning his business life anew; to cast off those incumbrances that accumulate in the course of time, and, armed with thorough knowledge, twenty-eight years of experience, and ample capital, to re-enter a field where name and reputation alone would command the highest confidence and respect.

This is the opportunity that has come to us; and we have fully grasped it. Mr. Sigmund Ullman, in March, 1897, sold his share of the real estate, stock of goods and other tangible assets of the Jaenecke-Ullman Company, retaining, however, the formulas for the manufacture of all that firm's goods, with the express understanding that he could use them as he saw fit. We are aware that statements have been circulated that Mr. Ullman was paid to stay out of the ink business, and has broken his contract. Such an assertion is, of course, absurd on the face of it; and we are now collecting evidence to prosecute the perpetrators of these slanders.

Immediately after the dissolution of the old firm an adequate plot of land was acquired, in the very heart of the best manufacturing district of New York City; and where there was waste land less than a year ago, today stand the most perfectly designed and best equipped printing ink factories in the world, running in full blast.

The first batch of news ink we made was sent to the *New York Herald*, and resulted in a contract for a year's supply. Hundreds of dailies all over the country, appreciating the unequaled effects obtainable with our Herald News Ink, ordered sample

barrels, though somewhat skeptical on account of our low prices, i. e. 3½ cents per pound in single barrels, \$65 per ton in ton lots. *In every single case has our ink been found fully satisfactory*, doing all and more than we claimed; and where larger quantities were in question, the sample barrel was usually followed by a telegraphic order for a ton. We have yet to receive the first word of complaint regarding it.

Having shown what we could do in News Ink, by placing on the market the most superior article ever offered and at the lowest price ever quoted, we came out with our Zulu Black. Its merits can be stated in a few words—it defies competition. Our advertisements in *The Inland Printer* and the *Printer and Bookmaker*, of the last few months, show what it does when run in a commercial way—not as an insert, every sheet of which has been carefully criticised and selected.

Zulu Black is all right in every respect; and the price—well, just ask our competitors what they think about it.

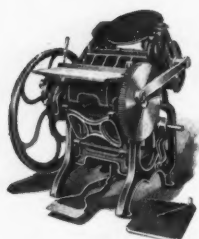
But these are only samples of what we have done and are doing. We are making *Printing Ink* a staple article. We are eliminating all unnecessary expenses, are satisfied with small profits, and our methods do not require fancy prices. Those printers who wish to buy *the right goods at the right prices* are the ones we are looking for, and we are proud to say that our search is highly successful. You may order from us without inquiring for prices, and be perfectly confident that the prices will be made right. Others may meet our prices; some may even meet our qualities, but *none can meet both our prices and qualities* and live.

SIGMUND ULLMAN COMPANY,

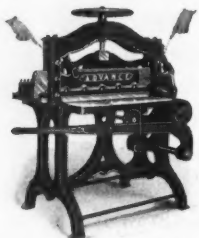
ULLMAN'S INKS WERE ALWAYS THE BEST
 IN THE MARKET.

OUR PRESENT FACILITIES ENABLE US TO MAKE THEM
 THE CHEAPEST.

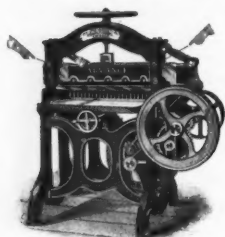
146th Street and Park Avenue,
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Challenge Gordon Job Press.



Advance Lever Paper Cutter.



Advance Power Paper Cutter.

The Challenge Machinery Co.

2529 to 2555 Leo Street,
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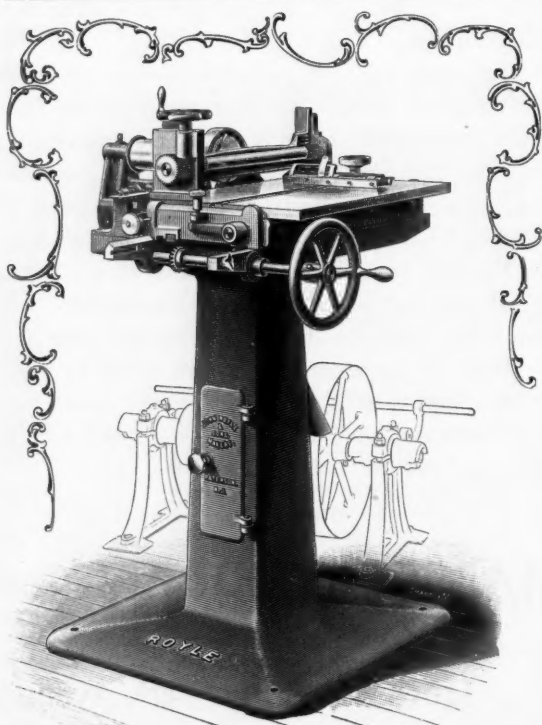
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Manufacturers of
Challenge-Gordon Press .
Challenge Ink Fountains .
Challenge Speed Treadle .
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Challenge-Hempel Keys .
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Squaring Machine .
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Further Particulars

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Our Beveler

After having been extensively used, for several years, is now more highly thought of than ever. The longer the machine is used, the more apparent does its value become. This is due to several reasons:

FIRST—It does its work well.

SECOND—It is rapid, yet easy to handle.

THIRD—It lasts. It is so thoroughly well made that it does not become shaky and unreliable after a few months' service, but continues to do good work year in and year out.

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John Royle & Sons,
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DEXTER QUADRUPLE FOLDERS.

Twenty-two sold in
New York and Chicago
alone in the past
two years.

The only drop-roll machines that are
sufficiently accurate for
BIBLE FOLDING.

Will INSERT.
AUTOMATICALLY POINT.

EDWIN IVES & SONS,
CUTTERS AND LETTERS
BOOKBINDERS,
23, 24 & 25 HOWARD ST.,
NEW YORK CITY.

May 24, 1898.

The Dexter Folder Co.,

Pearl River, N.Y.

Gentlemen:-

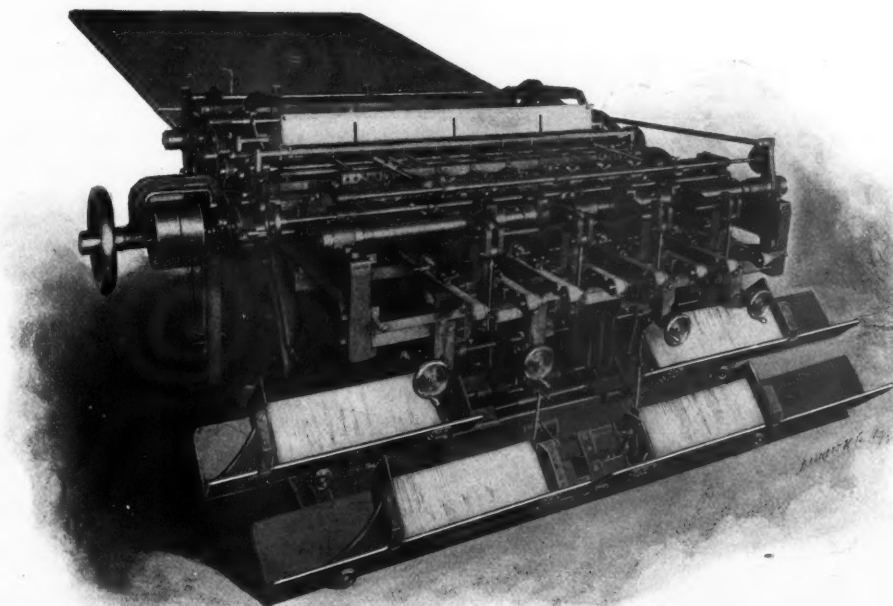
We take pleasure in writing you concerning the satisfaction given in the use of your Quadruple Folding Machines. We have had them in now for over two years, and there is no reason why we should not tell you that we consider our bindery would be incomplete without them. In fact, they are running so satisfactorily that you will be surprised when I tell you that one machine made a record of running four days and spoiling only twelve sheets during that time.

If we had the machines in use but a few months we should feel reluctant to write much about them, but there is no question at all that can be raised against the machines now since you have added the centre point which so admirably registers the side guide. We can speak strongly and emphatically in favor of them, and we feel it is only due you that we should thus frankly express our entire satisfaction, not only with the machines but with the very courteous treatment received from your concern during the years of our business relations.

We have four of the Quadruple machines in use now, all of them running nicely. We believe that before the season is through with, we shall need two more, and if they give us as good work as the others, we shall ask nothing further.

Yours very cordially,

Edwin Ives & Sons.



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CHICAGO, 315 Dearborn Street.
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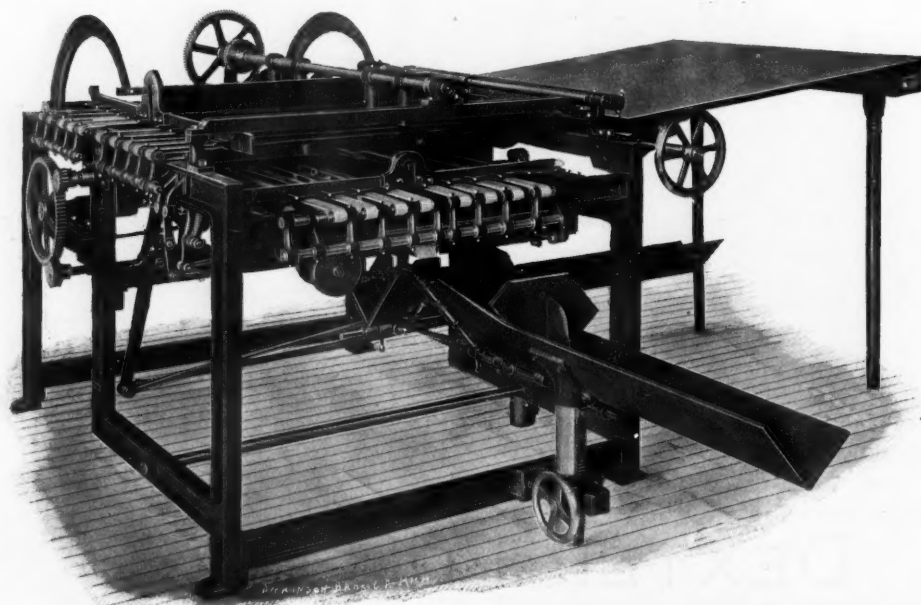
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44 Duane Street, New York.

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Vickery's (Patent) Self-Feeder

— IS A —

GENUINE, RELIABLE AND PERFECT

Automatic Self-Feeder

FOR ALL

CLASSES OF PRINTING MACHINES

We claim—after some of the severest practical tests—that its advantages are:

1. Absolute and perfect register to the decimal part of an inch—left or right lay as may be desired.
2. The register is not affected in the least by irregularities in the trim of the paper or the size of the sheet.
3. Reliability, regularity, and certainty of feed—impossibility for two sheets to feed at once.
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5. It will feed with the same accuracy and certainty the commonest as well as the most expensive paper.
6. Its construction is of the simplest possible character, there is no intricate machinery about it—nothing to get out of order.
7. It takes up no more room (less if required) than the present feedboard of any class of printing machine.
8. The registration gauge is so simple that it can be adjusted in a few minutes.
9. Can be attached to any existing machine without the slightest difficulty.
10. No personal attendance or supervision required.
11. Patented throughout the world.

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OR OF

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ESTABLISHED 1814.



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**PRINTING PLATES
MANUFACTURED BY
BENEDICT-
ENGRAVER
CHICAGO
ARE SUPERIOR IN EVERY
WAY.**

**Globe
Manufacturing Co.**
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The Peerless Job Press
The Palmyra
Ben Franklin Gordon Press

WE BUILD....

The Peerless Gem Paper Cutter
The Peerless Front Lever Cutter
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Printing Ink

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Makers of all kinds of

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A SPECIALTY.

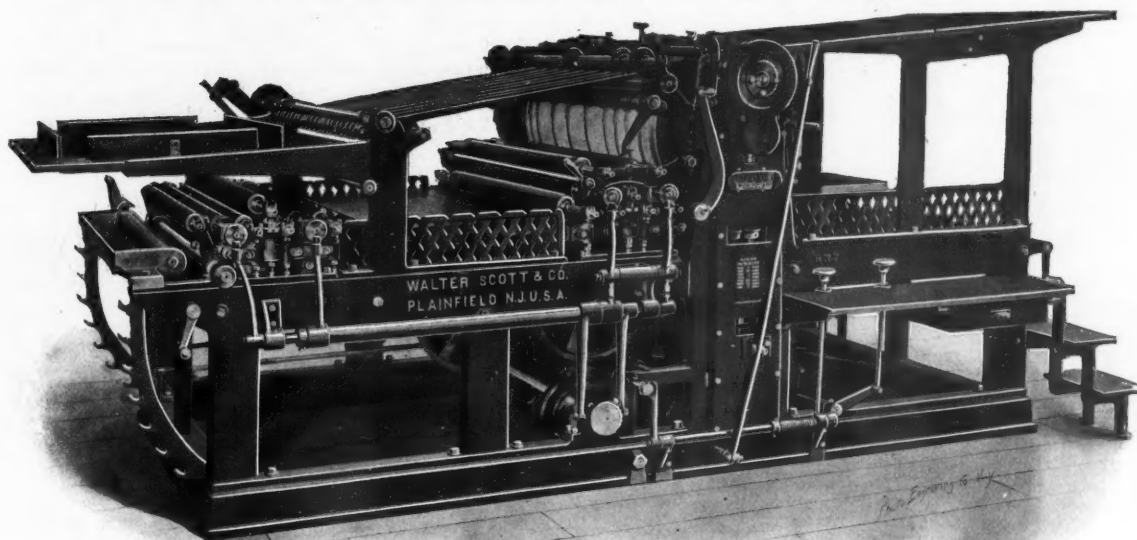
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The Scott TWO-REVOLUTION PRINTING MACHINE

WITH FOUR FORM ROLLERS AND FRONT FLY DELIVERY.—Class H. N.



THIS MACHINE HAS THE FOLLOWING POINTS OF MERIT:

The New Continuous Bed Motion

Is so simple that you can instantly understand why the press runs so fast without jar.

The New System of Ink Distribution

Is the best yet devised and excels that used on stop-cylinders. The ink is first ducted to the distributing rollers, which run continuously, and is thoroughly distributed before being transferred to the ink table. All composition rollers are interchangeable. When the form rollers are worn they may be used for distribution; a changeable marking means is provided to show their position when in use.

Fly Delivery.

The sheets are delivered in front by a fly, which is readily adjusted for different sizes.

The Sheet Cutter

Is driven by gearing, and cuts the sheets evenly and clean.

Rigid, Even Impression

Is insured by the special construction of the bed and cylinder, reducing labor of make-ready to a minimum.

The Type Bed

Is supported by four steel-shod tracks and is made sufficiently heavy to prevent the leads, quads or reglets from working up.

Continuous Register Rack.

The cylinder and bed register racks are the full length of the bed, full depth tooth, and positive in their operation.

The Air Cushions,

Four in number, are placed on the tracks to assist in reversing the bed; by turning a handle they can be adjusted to suit the speed while the machine is running. There is no resistance while turning slowly.

Gripper Motion

Is accurate and is provided with a safety self-righting attachment to prevent breakage should the grippers be carelessly left in the wrong position.

Back-up Motion

Is provided by which the machine can be turned slowly backward.

Sheet Jogger.

The delivery board is fitted with a Sheet Jogger.

And many other Improvements not on other machines.

THE PROGRESSIVE PRINTER has always demanded these improved features, but never before received them. Honest effort, the best material and the most careful construction have produced the strongest, fastest and most reliable machine yet offered.

LOOK IT UP BEFORE ORDERING.

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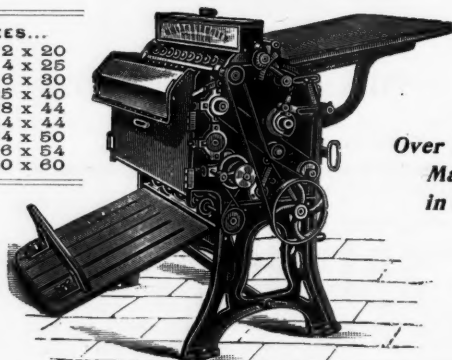
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Which means, in short,
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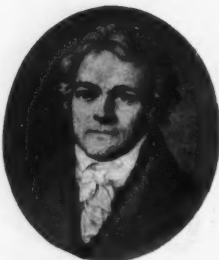
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SPECIAL BRONZING MACHINES are made for bronzing heavy paper stock, such as Photograph Mounts, Mats, etc.

We also manufacture an excellent Roughing Machine, for embossing tablet covers, etc.

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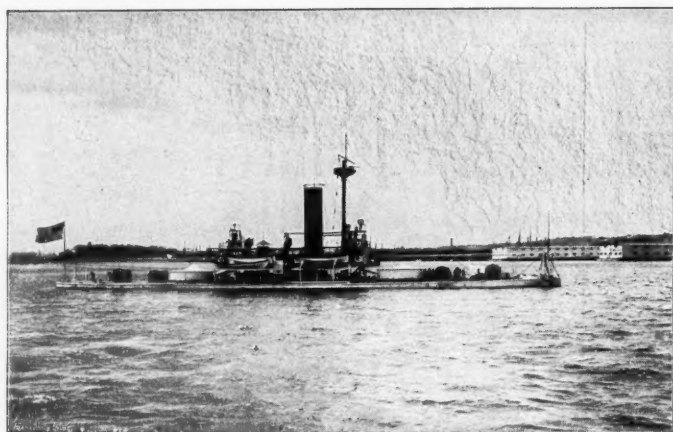
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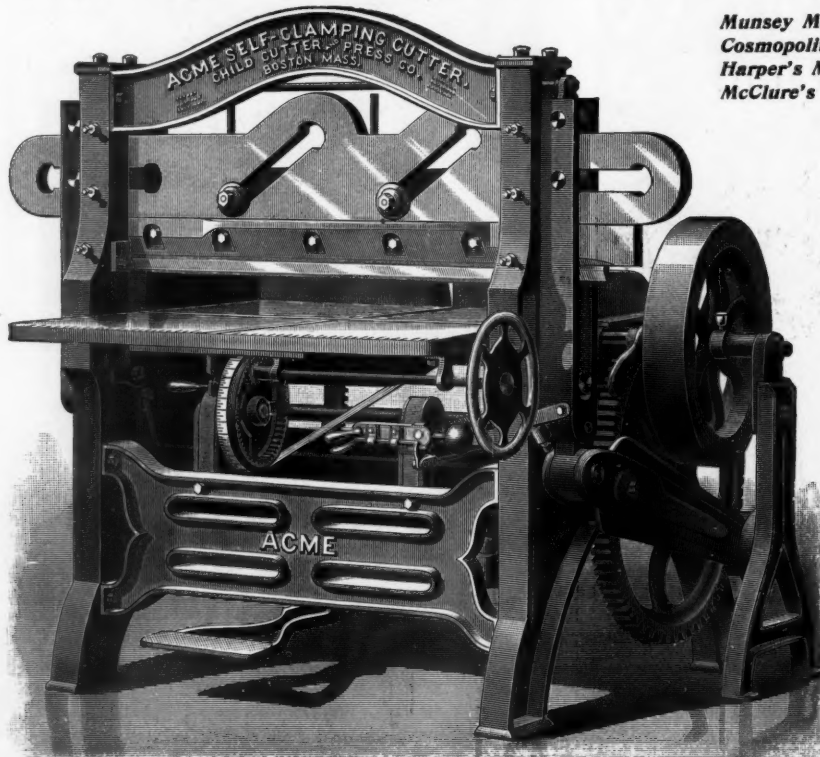
We can exactly meet your requirements.



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THE AUTOMATIC SELF-CLAMP, ALSO COMBINED SELF, HAND AND FOOT CLAMPING "ACME" CUTTER.

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and 1,000 others, printers,
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Why?

Because they save labor and money, and give perfect satisfaction. Send for catalogue and references to

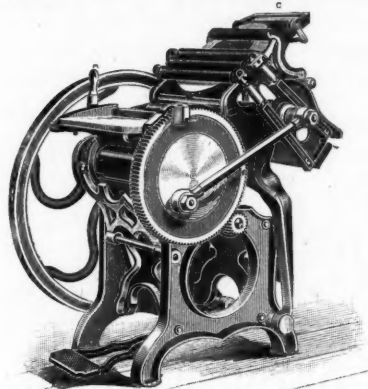
The Child Acme Cutter and Press Co.

33-35-37 Kemble St., Roxbury,
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E. C. FULLER & CO., Agents,

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Manufactured by J. M. JONES & CO.,
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DIFFERENCE IN COST between our Duplex Fountain and the old style long fountain is but \$6. With our Duplex Fountain, **your form rollers never touch the fountain roller.** In our fountain the ink is passed from the fountain to the disk by a separate roller. We furnish the old style short or long fountain, if desired, at a lower price.

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THE JONES GORDON is made in following sizes: 8 x 12, 10 x 15, 12 x 18, 14 x 20, 14½ x 22. This large press is made with frame cast in solid piece; no bolts or braces.

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PRINTERS KNOW A GOOD THING.

The number of inquiries we have received since the June issue of *The Inland Printer*, in which information is asked for regarding our Duplex Distributing Fountain and Roller Throw-off, convinces us that there are some printers who can see the immense advantage of these two patented devices.

OUR REGULAR PRESS

Has many features not on any other make of press that go in at the same price that you would have to pay for other presses that are without these features. Self-locking Chase Hook, Gear Wheel Guard, Bed and Platen scraped to a true surface and many other little details too numerous to mention.

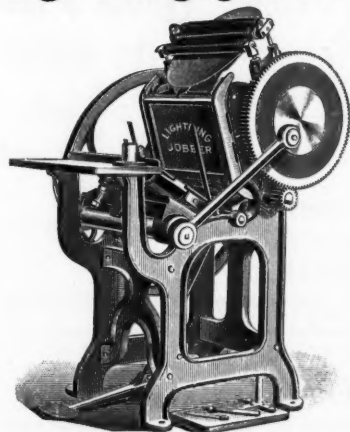
OUR ROLLER THROW-OFF

Is an extra that is put on when the press is built. With this device your rollers never touch the form when the impression is off. We do not need to write a book to convince any first-class printer of the great advantage of such an arrangement. **It is never necessary to lift your form to distribute ink** if you have this on your press.



Notice
the
Simplicity
of this
Throw-off.

Lightning Jobber.



Manufactured by J. M. JONES & CO.,
Palmyra, N. Y.

FIRST THOUGHT WE WOULD LEAVE OUT THE LIGHTNING JOBBER.

We are so far behind on our orders for these machines that we thought we would leave it out this month. Then we considered the fact that we were all the time increasing our facilities and we could fill any order promptly where the party was in a rush, so we concluded to let it go in. The fact is

THIS PRESS IS A WINNER FOR SURE.

Sells on sight. Everyone is surprised at the press we are selling for the price. Unquestionably the best press ever put on the market for the money.

IT IS VERY SIMPLE.

This is the secret of its low price. Its simplicity of construction is to blame for this. It does not cost so much to build it. It is easy to operate. Has a very convenient throw-off, depressible grippers.

Ask your Dealer about this Press.

"I am printing a four-column paper on the 10 x 15 Lightning Jobber. As easy to print a solid form of brevier as a single line."—C. O. Grimm, Grover Hill, Ohio.

"It meets every requirement. It is a mystery to us how you can afford to sell it at so low a price."—Moore Bros., College Corners, Ohio.

"Does as good work as a much higher-priced machine."—L. A. Andrew, Newton, Iowa.

"Its real worth is apparent where the form fills the chase."—Fuller Pub. Co., Grand Rapids, Mich. (They have a 7 x 10.)

"I have concluded it has no peer in the market."—Roy L. Alger, Petoskey, Mich.

"I consider it a model press. Perhaps the best recommendation I can make is to say that I contemplate buying another press and shall certainly choose the Lightning Jobber."—Louis M. Dixon, Dixon, Ill.

"I have used a Lightning Jobber one year with satisfactory results. In all essential qualities it equals high-priced machines. It is light running, makes a clear impression and its capacity is only limited by the power of the operator."—G. Grinnell Hunt, Chicago, Ill.

SIZES AND PRICES.

A DISCOUNT ON THESE PRICES FOR CASH.

7 x 10	Inside of chase, two rollers,	\$ 75.00
8 x 12	Inside of chase, three rollers,	85.00
9 x 13	Inside of chase, three rollers,	95.00
10 x 15	Inside of chase, three rollers,	120.00

Steam Fixtures, \$9.00; Long Fountain, \$16.00.

With cast brayer.


Two wrenches, two chases, ink rollers or mold, and two sets of roller stocks go with each press.

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BY SELLING YOUR CUSTOMERS OUR

FLAG FOLDERS AND PANELS.

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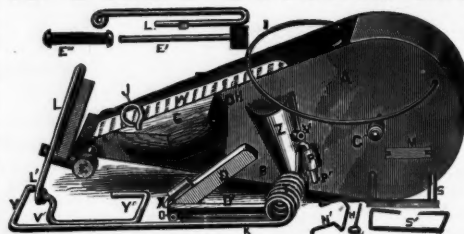
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ESTABLISHED 1827.

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This house made the metal for the Mergenthaler Linotype Machines when they were first introduced on the market, in the *New York Tribune*, and it was then pronounced a **perfect metal**.

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OVER
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NO
BETTER
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MADE.

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without Royalty.

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To Printers and Publishers.



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to the world!

ALL THE BEST.

Attachments for the
Job Press.

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or send to

EDWARD L. MEGILL, Inventor, Patentee,
Manufacturer,
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THE L. & I. J. WHITE CO., BUFFALO, N. Y.

(ESTABLISHED 1837. INCORPORATED 1892.)



MANUFACTURERS OF

PAPER CUTTING KNIVES.

Warranted Superior Quality.

The Aluminum Plate and Press Company

Office, No. 87 Nassau Street,

Borough of Manhattan, NEW YORK CITY.

ALUMINUM PLATES for Surface Printing, and Printing Machinery adapted to the same.

AGENTS for the owners of the original Basic Patent for Printing from an Aluminum Surface.

Factory and Laboratory at Plainfield, N. J.

The mechanical department of our business is under the charge and direction of Mr. John Brooks, for over thirty years superintendent of the Potter Printing Press Works, and Mr. W. S. Huson, for twenty-five years with R. Hoe & Co. and the Campbell Company.

The United States Aluminum Printing Plate Company is the sole owner of the Mullaly and Bullock patent (No. 459,239), the first and basic patent for printing from a surface of aluminum, and The Aluminum Plate and Press Company is its business agent. Any and all infringers of said patent will be vigorously prosecuted.

BABCOCK OPTIMUS PRESSES

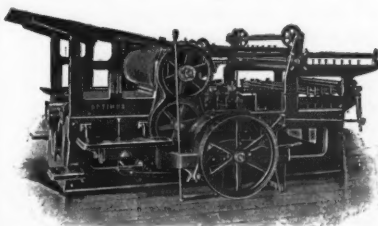
THE BEST TWO-REVOLUTION MACHINES EVER BUILT.

No other press capable of turning out the finest grade of job printing can be run at the speed of the Optimus. The Optimus has the only satisfactory delivery—**printed side up**—and will deliver any kind of paper, including tissue.

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We Guarantee the finest delivery, the fastest two-revolution of its size, and a thoroughly first-class press in every way.

High Speed. Front Delivery.
Fine Work. Printed side up.



NEW COLUMBIAN OPTIMUS.

The bed is driven by a ball-and-socket joint, the simplest, most durable and perfect mechanism yet produced for this purpose. The back-up motion is also an important feature of the new Columbian Optimus. Its principal competitors do not have it.

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Among the many good printers running our presses, are Messrs. Harper & Bros. of New York City, who, after two years' experience with the Optimus, are so well pleased that they have recently ordered four more.

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BABCOCK PRINTING PRESS MFG. CO., New London, Conn.

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BUILDERS OF THE

OPTIMUS Two-Revolution, STANDARD Drum Cylinder,
DISPATCH Single-Revolution, REGULAR, COUNTRY
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FITTED WITH STEEL RUNS AND "NEW DEPARTURE" CASES.



The Nos. 6, 12 and 18 Cabinets, containing 60 Cases in two Tiers.

In a double tier Cabinet the original wood cuts and half-tones can be arranged on one side and the electrotypes on the other side.

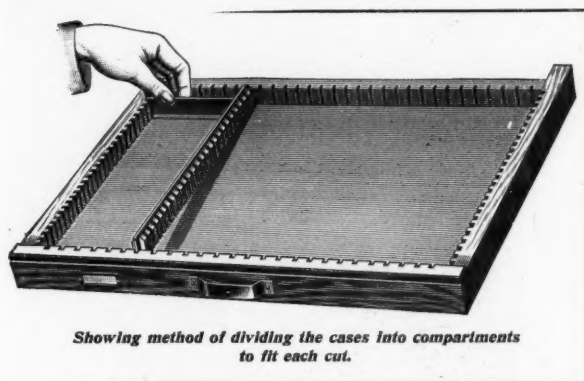
THE use of these Indexed Electrotypes Cabinets absolutely prevents any cut from being lost or mislaid, and but a moment's time is required to find any original cut or electrotypes. When in use the Cabinet is so arranged that each cut or electrotypes has a place specially partitioned off for its accommodation. This space is laid out in the right size to accommodate the cut, and there is no waste of room. It is properly recorded in the Index Book, which accompanies each Cabinet. To find a cut, a glance at the Index Book will show the exact location of the desired cut, giving the number of the drawer in which it is located, also the section of the drawer and the division of the section, as shown in the illustration at the bottom of next page. It is only necessary to pull the drawer indicated in the Index Book, and look at the indicated section and division. No other cut is looked at or disturbed, and no time is lost. It is an absolute certainty that the correct cut is in hand if the Cabinet is properly laid. When an original cut is withdrawn from the Cabinet for the purpose of having electrotypes cast from it, a slip of paper can be deposited, giving the date of its withdrawal and a record of where it was sent, thus maintaining a constant control and certain knowledge of the location of each cut. The method of laying out the Cabinet is shown in the illustration on next page. The Cases are slotted on the inside, all around on the front, sides and back at intervals of three-eighths of an inch. The full-length divisions, which run from front to back, are also slotted at intervals of three-eighths of an inch on both sides. These full-length divisions are placed in the proper position, leaving sufficient space to accommodate the cuts which are about to be placed in the Cabinet. The smaller cross divisions are then placed in position, separating each cut and making a distinct compartment to fit each cut. As soon as cuts are properly laid, a record should be entered in the Index Book.

A PRACTICAL Indexed Electrotypes Cabinet has long been looked for, and various cheaply arranged and unsatisfactory contrivances have been offered to the trade. The question of the proper filing of the original cuts and electrotypes is a vital one in houses where the assortment is large. A large amount of money is usually tied up in them, and it is economy to place them in a cabinet where they will be preserved and protected from injury, and where they can be found when wanted. Heretofore the best arrangement for their storage has been in the ordinary electrotypes cabinet fitted with blank cases. When a cut was wanted, a search from drawer to drawer was necessary, and in cases where several cuts were very similar in appearance and size the confusion was greatly increased. One who has handled cuts and electrotypes will appreciate the vast amount of time lost in this continual search and the constant overhauling of a large amount of material. All this annoyance and loss of time is avoided by the use of this Indexed Electrotypes Cabinet.

**Every...
Cut and Electrotypes
in its Place
Properly Indexed.**



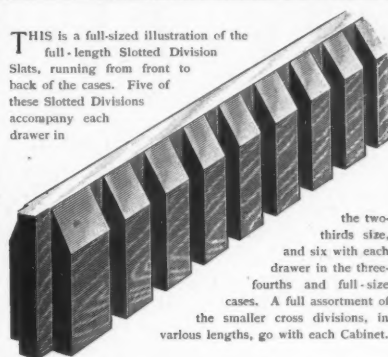
The Nos. 1, 7 and 13 Cabinets, containing 20 Cases.



Special Features:

STEEL RUNS,
"NEW DEPARTURE"
CASES,
METAL
NUMBER
PLATES.

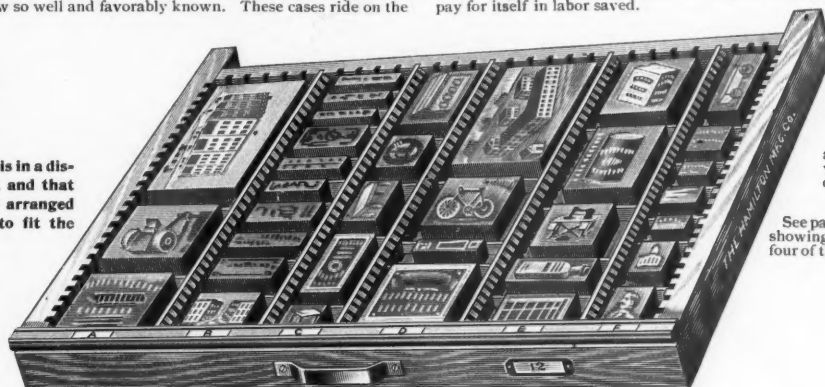
THIS is a full-sized illustration of the full-length Slotted Division Slats, running from front to back of the cases. Five of these Slotted Divisions accompany each drawer in



THESE Cabinets, while offered at prices no higher than for the ordinary type cabinets, are strictly first-class and possess many special features for which no extra charge is made. We make them only with steel runs, which allows the cases to be placed compactly in the Cabinet, and these steel runs afford a saving in space occupied of twenty-five per cent by accommodating twenty-five per cent more cases than would be possible if wood runs were used. Each case is also fitted with a metal Number Plate, as the illustration shows, and the Index Book accompanies each Cabinet without extra charge. All cases placed in these Cabinets are of the "New Departure" pattern, which is now so well and favorably known. These cases ride on the

side rails only, and the bottoms do not come in contact with the case runs. The bottom is three-ply with the grain crossed, and it cannot warp, shrink, swell or crack. Since the introduction of this case it has been impossible for us to sell any other case at any price, and its use is now world-wide. It has been adopted in the Government Printing Office at Washington, and it is endorsed by the Public Printer. We make the cabinets of ash, finished in antique oak, and as far as appearance and construction go, they are fully equal to any of the regular type cabinets shown in our catalogue. We can confidently assert that this Cabinet will give thorough satisfaction and soon pay for itself in labor saved.

Note that every cut is in a distinct compartment, and that the dimensions are arranged in both directions to fit the various sized cuts.



This Cut shows a case as it appears when divided off and filled with cuts or electrotypes.

See part of index on this page, showing manner of indexing four of the cuts in this case.

PRICE LIST OF HAMILTON'S INDEXED ELECTROTYPE CABINETS.

(SUBJECT TO THE USUAL DISCOUNTS.)

These Cabinets are made with cases in three sizes like regular type cabinets. The two-thirds size case is 16 x 21 3/4 inside; the three-quarters case is 16 x 26 1/4 inside; the full-size case is 16 x 32 1/4 inside. All cases have extension side-rails at the back, enabling a case to be fully drawn and making the cuts in the back of the case readily accessible. The prices given are for the Cabinets fully equipped, ready for use.

	PRICE.	HEIGHT.	WEIGHT.		PRICE.	HEIGHT.	WEIGHT.
No. 1—with 20 Two-third Cases	\$25.00	38 in.	180 lbs.	No. 10—with 40 Three-quarter Cases,	\$53.00	68 in.	400 lbs.
" 2—" 25 " " " "	30.00	45 " "	225 " "	" 11—" 50 " " " "	65.00	84 " "	475 " "
" 3—" 30 " " " "	35.00	53 " "	275 " "	" 12—" 60 " " " "	78.00	99 " "	550 " "
" 4—" 40 " " " "	48.00	60 " "	350 " "	" 13—" 20 Full-size Cases,	35.00	38 " "	250 " "
" 5—" 50 " " " "	60.00	84 " "	425 " "	" 14—" 25 " " " "	40.00	45 " "	300 " "
" 6—" 60 " " " "	72.00	99 " "	475 " "	" 15—" 30 " " " "	45.00	53 " "	350 " "
" 7—" 20 Three-quarter Cases,	30.00	38 " "	200 " "	" 16—" 40 " " " "	60.00	68 " "	475 " "
" 8—" 25 " " " "	35.00	45 " "	250 " "	" 17—" 50 " " " "	75.00	84 " "	575 " "
" 9—" 30 " " " "	40.00	53 " "	300 " "	" 18—" 60 " " " "	90.00	99 " "	650 " "

The fifty-case and sixty-case Cabinets are furnished in one or two tiers, as desired.

SPECIAL NOTICE.—The above prices include the Cabinets fitted with a full equipment of Division Slats, including five of the slotted divisions for each drawer in the two-thirds size cases, and six for each drawer in the three-quarter and full-size cases; also, with a large assortment of Cross Divisions, in various lengths. Each drawer is fitted with a metal Number Plate, as shown in the illustrations. One Index Book is furnished with each Cabinet.

THE INDEX BOOK. We give below an illustration of part of a page from the Index Book as it will appear when properly filled out. A comparison of this index with the filled drawer above will show the simplicity of the arrangement.

ORIGINAL CUT.			NAME OF CUT.	ELECTROTYPES.			
Drawer.	Section.	Division.		Drawer.	Section.	Divisions.	
12	D	3	Bicycle.....	31	E	1	2 3
12	A	2	Lawn Mower....	33	A	4	5 6
12	E	3	Sewing Machine..	35	B	1	2 3
12	D	4	Factory Plant...	30	C	7	8 9

Part of Page from the Index Book.

See cut for illustrated location of the four original cuts given above.

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MFG. CO.

MANUFACTURERS OF

Prepared Gums, Glues,
Sizes and Finishes.....
Pastes, Cements, Mucilages.

15 Gold Street, New York.

SPHINX PAD CEMENT Does not get sticky on the pad in damp weather, nor adhere to the tissue in copying books. More elastic and stronger than other brands. Colors are fast and brilliant—red, green, blue and white.

ARABOL PAD COMPOSITION The best solidified composition on the market. Guaranteed to keep sweet in hot weather and to preserve a uniform thickness. Remelts readily. Does not string.

PRESSMAN'S FRIEND The ideal paste for the pressroom. Keeps soft in the pail and contains no lumps to disturb the packing and batter the type. Does not swell the packing nor wrinkle the paper. Also used for backing pamphlets.

MACHINE GUM For use on folding and mailing machines. Ready for use. Guaranteed to keep for three months. Cold water will reduce it. Does not harden in the keg.

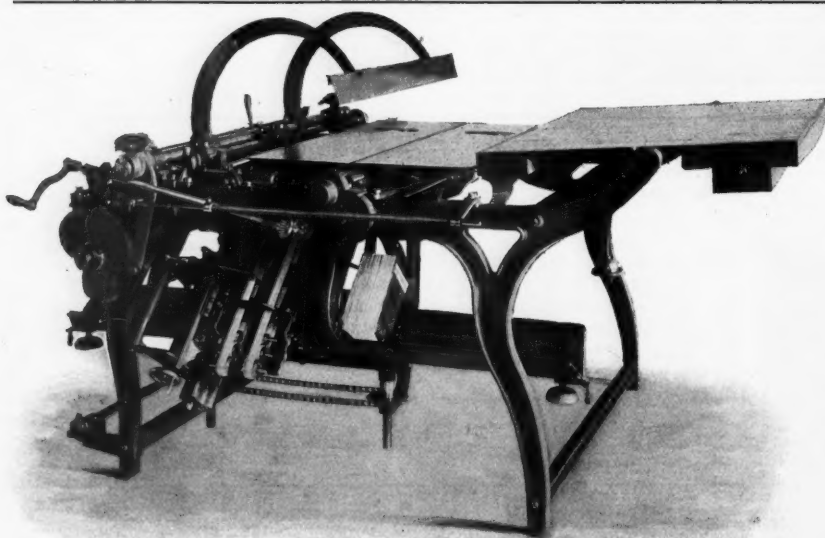
FLEXIBLE GLUE For heaviest bookbinding. Much more elastic than ordinary glue.

SPHINX LIQUID GLUE No. 2 Replacing animal glue for light binding. Can be used cold, saving the gas and trouble of dissolving. No smell.

EMBOSSING LIQUID For leather, cloth and silk.

ARABOL MUCILAGE, XX The cleanest mucilage, transparent, easy flowing, not crusting at the mouth of the bottle.

MATRIX PASTE Ready mixed. Needs only reducing by cold water.



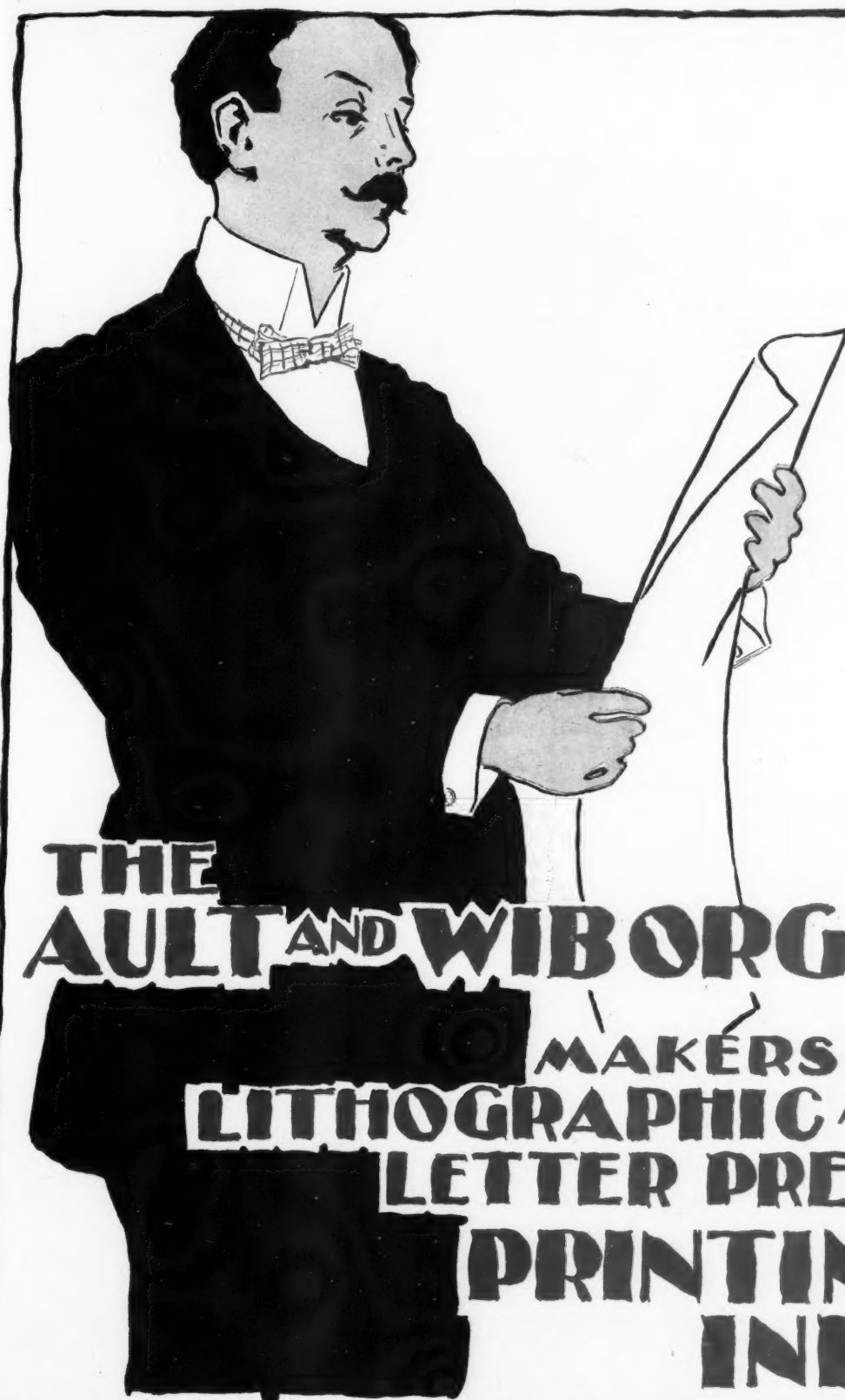
**Chambers'
Special
Double-
Sixteen
Point-Feed
Machine for
Bible Work.**

THIS folding machine, No. 601S, is designed expressly for folding thin Bible papers, either inset or outset, and with the greatest possible degree of accuracy. There are certain features in its construction, necessary for accomplishing the work designed, that make it unsuited for folding extremely thick, heavy paper. It is adjustable for double-sixteen sheets ranging in size from 16 x 24 to 28 x 40. Driving pulleys are 6 $\frac{3}{4}$ inches in diameter, and should make 200 revolutions per minute. Floor space occupied is 5 feet 3 inches by 7 feet 6 inches.

Manufactured by **CHAMBERS BROTHERS COMPANY,**

**E. C. FULLER & CO., Agents,
NEW YORK and CHICAGO.**

**Fifty-second Street, below Lancaster Avenue,
PHILADELPHIA, PA.**



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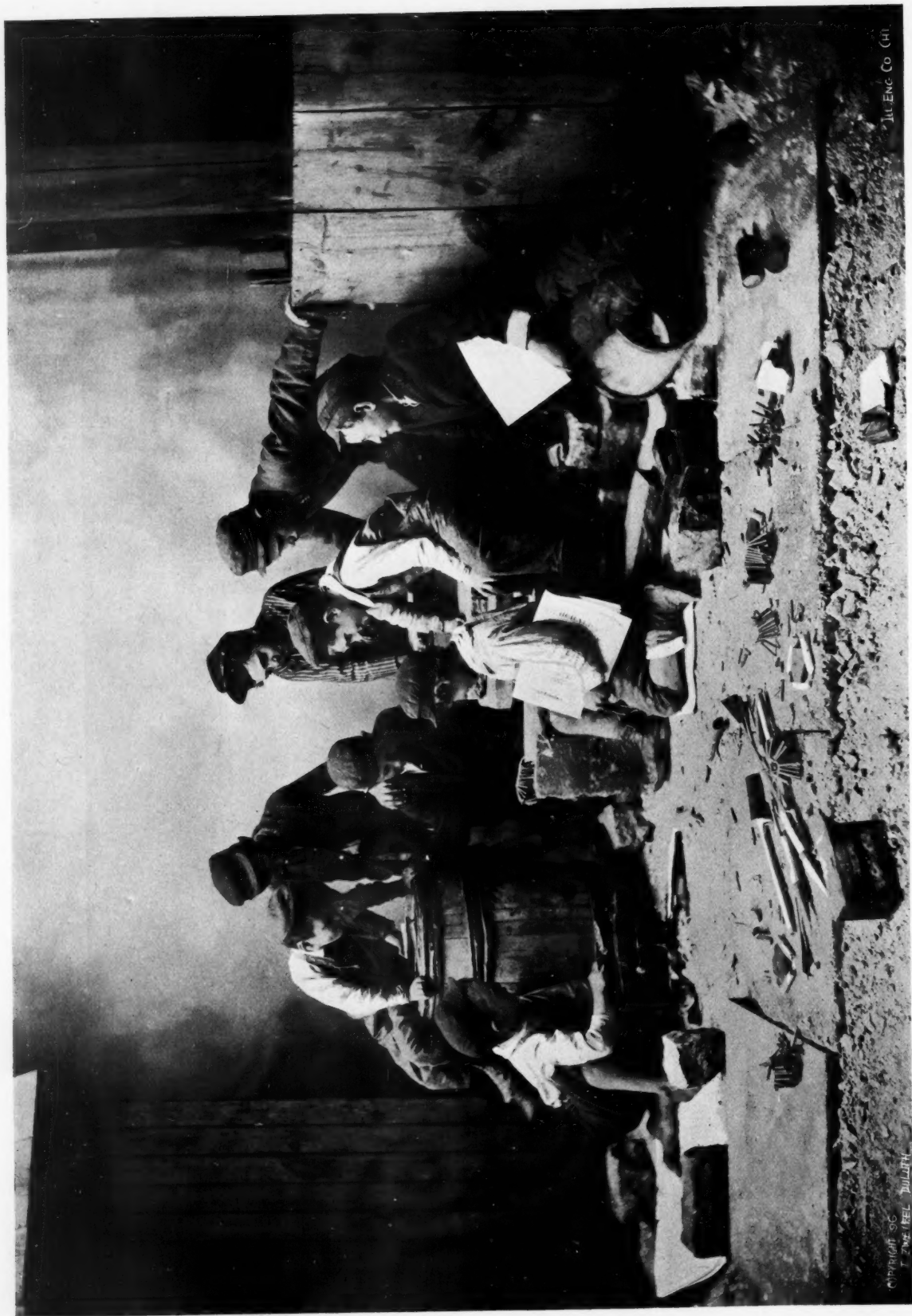
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"MY MIRROR SAYS MY FACE IS FAIR,
AND WELL I KNOW MY MIRROR TELLS ME TRUE."



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